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A WEEKLY JOURNAL.

DEVOTED TO

MUSIC AND THE ARTS.

MUSIC AND THE ARTS.

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SCALCHI.

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A WEEKLY PAPER

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During more than seven years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

New names constantly added.

Adelina Patti,	Ivan E. Morawski,	William Mason,	A. Ivan E. Morawski,
Sembrich,	Clara Morris,	P. S. Gilmore,	C. Clara Morris,
Christine Nilsson,	Mary Anderson,	Nesper,	M. Mary Anderson,
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Etelka Gerster,	Maud Granger,	A. de Konstak,	M. Maud Granger,
Nordica,	Fanny Davenport,	S. E. M. Bowman,	F. Fanny Davenport,
Josephine Vorce,	Jessie Bond,	Otto Bendix,	J. Jessie Bond,
Emille Ambre,	Genevieve Ward,	W. H. Sherwood	G. Genevieve Ward,
Emilia Tharby,	May Fielding,	Stagno,	M. May Fielding,
Teresa Carreño,	Ellen Montejo,	John McCullough,	E. Ellen Montejo,
Kellorge, Clara L.—,	Lillian Olcott,	Salvini,	L. Lillian Olcott,
Minnie Hawk,	Louise Gare Courtney,	John T. Raymond,	L. Louise Gare Courtney,
Materna,	Richard Wagner,	Lester Wallack,	R. Richard Wagner,
Albani,	Theodore Thomas,	McKen Rankin,	T. Theodore Thomas,
Annie Louise Cary,	Dr. Damrosch,	Boucicault,	D. Dr. Damrosch,
Emily Winant,	Carlo Campanini,	Osmund Tearle,	E. Carlo Campanini,
Leota Little,	Guadagnini,	Lawrence Barrett,	L. Guadagnini,
Mario Celli,	Constantin Sternberg,	Stuart Robson,	M. Constantin Sternberg,
Chatterton-Bohrer,	Denzengmont,	James Lewis,	C. Denzengmont,
Mme. Fernandez,	G. G. Gosselin,	Edwin Booth,	F. G. Gosselin,
Lotta,	Hans Balatka,	Max Treunau,	H. Hans Balatka,
Minnie Palmer,	Arbuscile,	C. A. Cappa,	A. Arbuscile,
Donald,	Liberato,	Montegriffo,	M. Liberato,
Marie Louise Dotti,	Ferranti,	Mrs. Helen Ames,	L. Ferranti,
Geisinger,	Anton Rubinstein.	Marie Litta,	G. Anton Rubinstein.
Fuchs-Madi,—,	Del Puento,	Emil Scaria,	F. Del Puento,
Catherine Lewis,	Joseffy,	Hermann Winkelmann,	C. Joseffy,
Zelie de Lussan,	Mme. Julia R've-King,	Donizetti,	Z. Mme. Julia R've-King,
Blanche Roosevelt,	Hope Glenn,	William W. Gilchrist,	B. Hope Glenn,
Sarah Bernhardt,	Louis Blumenberg,	Ferranti,	S. Louis Blumenberg,
Titus d' Ernesti,	Frank Vander Stucken,	Jameson Brahms,	T. Frank Vander Stucken,
Mr. & Mrs. Geo. Henschel,	Antonio Salieri,	Meyerbeer,	M. Antonio Salieri,
Charles Schmitz,	Frederic Grant Gleason,	Moritz Moszkowski,	C. Frederic Grant Gleason,
Friedrich von Flotow,	Conradin Kreutzer,	Aanna Louise Tanner,	F. Friedrich von Flotow,
Franz Lachner,	Julius Rietz,	Filoteo Greco,	Z. Franz Lachner,
Heinrich Marschner,	Max Heinrich,	Wilhelm Junck,	H. Heinrich Marschner,
Frederick Lax,	E. A. Lebrehe,	Fannie Hirsch,	F. Frederick Lax,
Nestore Calvano,	Ovide Mussin,	Michael Banner,	N. Nestore Calvano,
William Courtney,	Anton Udvardi,	Dr. S. N. Riesberg,	W. William Courtney,
Josef Staudigl,	Alcuin Blum,	Jameson Hamlin,	J. Josef Staudigl,
Lulu Veling,	Joseph Koegel,	F. W. Riesberg,	L. Lulu Veling,
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Fannie Bloomfield,	Van Zandt,	Carrie Hun-King,	G. Fannie Bloomfield,
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William Candidus,	Anton Udvardi,	Saint-Saëns,	W. William Candidus,
Leandro Campanari,	Alcuin Blum,	Pablo de Sarasate,	L. Leandro Campanari,
Frans Rummel,	Joachim,	Jules Jordan.	F. Frans Rummel,
Blanche Stone Barton,	Samuel S. Sanford,	Hans Richter.	B. Blanche Stone Barton,
Alay Shevin,	Franz Liszt,	Theresa Herbert-Foerster.	A. Alay Shevin,
Theo Rymer,	Conradin Donzetti,		T. Theo Rymer,
Achille Errassi,	Dora Henningea,		C. Achille Errassi,
King Ludwig I. I.	A. A. Stanley,		K. King Ludwig I. I.
C. Jos Brambach,	Ernst Catenhusen,		G. C. Jos Brambach,
Henry Schradbeck,	Heinrich Hofmann,		H. Henry Schradbeck,
John F. Luther,	Charles Fradel,		J. John F. Luther,
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	Jesie Bartlett Davis.		

In answer to several inquiries received at this office as to the genuineness of the Rubinstein letter given to the press by the management of the National Opera Company and published in last week's issue of THE MUSICAL COURIER, we have to state that there can be no doubt of the fact that Anton Rubinstein really is the author of the same. The only "funny business" done by them anagement with regard to this letter is the fact of leaving out the year in the date, which is given as St. Petersburg, February 4. The letter is dated February 4, 1886, and not February 4, 1887. That's all.

to be removed in order to enable them to pass into the building. They are, moreover, so unusually tall that Barnum had serious thoughts of taking off his roof to save them from being obliged to stoop while walking about his premises. How about their voices? Why, some idea of their vocal vigor may be formed from the fact that when they happened, in unison, to ask a waiter to bring them a glass of lager beer, the popular elephant Jumbo fell down in a fit, convulsed with terror. His nerves were completely shattered, and he has trembled in every limb ever since. There is positively no limit to the artistic success which is bound to be achieved by singers of this stupendous calibre. Foghorns are not in it with their voices."

We had hitherto believed Mr. Winkelmann to be not only a tenor of first-class ability, but also, what is very rarely the case with the gentlemen of the high voice, a man of brains and not a charlatan. If the above-quoted paragraph really had its origin in the head of Hermann Winkelmann and is not merely a quotation from one of New York's many comic papers, trying to give the three guests a little funny free advertising, we have made a serious mistake in our former estimate of the great Vienna tenor.

THE following paragraph is taken from one of New York's alleged musical and dramatic papers:

What is one man's meat is another man's poison. The new opera of "Merlin," by Goldmark, which was well received in this city, has failed to please the public of Berlin. The work attracted special interest here from the fact that it was written expressly for this city.

Considering that it was Philip Rüfer's "Merlin" which was given at Berlin, and not Goldmark's "Merlin," which was given here; considering further that Rüfer's "Merlin" proved a great and instantaneous success at Berlin, while Goldmark's "Merlin" was anything but a success in New York, and considering, lastly, the fact that Goldmark's "Merlin" was not expressly written for this city, it will be plain to every reader of the above paragraph that its originator is not as well posted in matters operatic as the editor of a musical and dramatic paper ought to be. A jack-of-all-trades is hardly safe in matters musical.

MR. FLORIO ON THE M. T. N. A. REPORT.

NEW YORK CITY, March 10, 1887.

To the Editors of The Musical Courier:

I see by your editorial in THE MUSICAL COURIER of the 9th inst. that the M. T. N. A. have, in their "official" report of their proceedings in Boston last summer, published my essay upon "Church Music Practically Considered" in a mutilated form. As they have not paid me the compliment of sending me a copy of this report I cannot, of course, undertake to say just what they have excised, though I imagine I could make a pretty shrewd guess.

I cannot say that their action was entirely unexpected; still, I am somewhat surprised at it, as I supposed there were enough honorable men among its officers to disown such a proceeding, which cannot be justly described without the use of plainer and harsher language than I care to send to you for publication. Moreover, such a description is unnecessary; to publish as mine an essay altered and amended so as to reflect, not my views, but their own—without my authority and in, the face of my refusal to make or accept any such alterations—is an act which all honest men will agree in characterizing by the same terms. That they have not sent me a copy of the report containing the mutilated essay would seem to show that even they feel some twinges of conscience, if not absolute shame, for their unwarrantable action.

I have not yet had time to take legal advice as to what course is best for me to pursue in order to stop the circulation of, and publicly deny my responsibility for, the essay in its present form; but it seems to me that there must be some redress for a man whose literary work and reputation are thus tampered with, and if there is I shall certainly seek it.

I have to thank you for the straightforward course you have pursued on every necessary occasion in regard to this whole matter, and also for drawing my attention to this latest phase of the affair; and hope, in my search after redress, to take no step which cannot be heartily indorsed by the impartial editors of THE MUSICAL COURIER.

Very truly yours,

CARYL FLORIO.

AT the tenth annual meeting of the M. T. N. A., held July last in Boston, an official stenographer was present whose duty it was to make a correct record of the proceedings. We had several opportunities to meet the stenographer and know that his notes were voluminous and carefully arranged and that they represented the deliberations of the meeting. Why is it that the annual report now under discussion in these columns does not contain a report of these deliberations? An important discussion took place after Mr. Florio's essay had been read, and there is not a word in the report which can be intelligently construed as pertaining to this discussion or to Mr. Florio's essay. The actual events of the meeting should have been embodied in the annual report, because they are the truth and they are history. Any other kind of a report is not the truth, and is anything but history—in fact, is not a report. We have devoted pages upon pages to the interests of the M. T. N. A., as is well known to the leading lights of the association, but we will never indorse such proceedings as have

ALTHOUGH from the recent exploits which Anton Schott has undertaken in the field of fiction (proofs of which in the shape of a story of thirty trained pigeons which were sent on the stage with as many little laurel wreaths, depositing them before the *Knight of the Swine*—beg pardon, the *Knight of the Swan*)—and then returning to their fair owner and trainer, who was one of the occupants of one of the foremost boxes at the Metropolitan Opera-House, have come into public print), we should not be surprised at anything that emanates from a tenor's brain, we were somewhat startled when we read the following in a copy of the London *Daily Telegraph* of a recent date:

Hermann Winkelmann, the "heroic tenor" of the Vienna Opera-House, whose superb impersonation of *Tristan* is still fresh in the memory of London opera-goers, gives a humorous account of his first adventure in America, when he visited the States in 1884 "on tour" with Christine Nilsson, Amalie Materna and the lamented *Wotan*, Scaria. The company to which he belonged had hardly landed in New York when its members were hastily packed into cars by their impresario and driven off to Barnum's circus, there to be exhibited on "arrival" to an enormous gathering of free and enlightened citizens, who stared at them with flattering assiduity for an hour or so. Next day the walls of the Empire City were profusely placarded with enormous posters, displaying the following remarkable announcement: "Yesterday the opera-singers Nilsson, Materna, Winkelmann and Scaria, of world-wide renown, visited Barnum's circus, where they created an altogether unexampled sensation. The circumstance of each of these artists is such that the turnstiles at the entrances had

appeared in the publication of the garbled Florio essay and the report itself, which savors very much of ring rule, in which a little coterie of music teachers is at work, each one grinding his insignificant, diminutive axe, and using the M. T. N. A. as a grindstone. However, we shall attend to that part of the history when the proper time arrives.

American Music.

BY H. E. KREHBIEL.

V.

(CONCLUDED.)

THIS brings me to the concluding division of my hasty review of American music, or, if the critics prefer, music in America. Of late years a movement has come into existence, and is now gathering strength daily, in favor of extending to native composers such encouragement as will break down the prejudice against them now existing in the minds or imaginations of publishers and concert givers. It should be remembered that here we have no great publishers like Novello, Ewer & Co., who have a vast wealth of money and influence to back them in their patriotic endeavors to secure for native composers their due. Nor have any of our few festivals manifested a desire to take an independent stand on the question. Mixed with the desire of their managers to perform good music well is the anxiety to come out of each enterprise financially whole. They have, therefore, followed the lead of the concert givers, who, until lately, have professed to believe that only compositions bearing a foreign label would draw. In 1880 and 1882 the Cincinnati Festival Association followed a plan of performing at each biennial meeting one new work by an American composer, submitting all works sent in to a competent jury, and awarding to the successful competitor a prize of \$1,000. This policy enriched our musical literature with Dudley Buck's "Scenes from Longfellow's Golden Legend," and W. W. Gilchrist's "Forty-sixth Psalm." But when the association's exchequer was depleted by the vast expense involved in bringing Mr. Thomas and a hundred orchestral musicians, besides highly-priced solo singers, from New York and Europe, the plan was abandoned. In New York little or nothing was done until Mr. Frank Van der Stucken, a musician of European education, but American birth (he was born in Texas), began a series of concerts devoted to the production of new compositions three years ago. In him the American movement found a powerful promoter. Mr. Van der Stucken came to New York as director of the Arion Society, a German minnerechor.

He had spent his student days with Pierre Benoit in Antwerp, and imbibed the Flemish master's enthusiastic devotion to national ideals. In his first series of concerts he included one devoted exclusively to American compositions, and proved conclusively the fallacy of the idea that foreign labels were a condition precedent to musical enjoyment. Since then he has given no concert without performing at least one American work, and Mr. Gerlicke, in Boston, and other concert givers have also shown an inclination to assist in the good work. It is not so much with a view to enlighten England on the question as to help break down existing local prejudices that the project of giving American concerts in Europe was called into being. On this point I think I can speak with some color of authority. All students of musical history know the value of such reflex action as is expected will follow from the London performances. America has already been benefited by the simple circumstance that Messrs. Novello, Ewer & Co. esteemed Mr. Dudley Buck's "Light of Asia" worthy of publication in their octavo edition. American composers are one with the English in their strivings and their ideals. They belong to the same racial family. In vocal music they have the same laudable desire to witness the production of works in which appropriate regard shall be had for the genius of the common language. The educational traditions of the representative men are the same. Mr. Buck, I believe, was a fellow-student with Sir Arthur Sullivan at the Leipzig Conservatory.

In his London concerts Mr. Van der Stucken will strive to show that the careless and crude traits which European critics find in much of the intellectual activity of Americans are not characteristic of all cisatlantic productions in art. His schemes will show that there are American composers who produce symphonies, oratorios, cantatas, concertos, and sonatas that follow the highest ideals, and yet are not devoid of some of that originality which must exist in order to justify the hope that an American school of composers may in the not far future exist. He will offer evidence that a people who have among them such serious-minded and gifted men as John Knowles Paine, professor of music at Harvard University, Dudley Buck, G. Templeton Strong, and E. A. McDowell, not to mention others, have a right to take a place among the musical nations of the earth. As to how the American school is to be evolved (we have no expectation of being delivered of it as Jove was delivered of Minerva), and what are likely to be its characteristics, I have spoken elsewhere (see "Review of the New York Musical Season, 1885-6"), and will not weary the reader by repetition.

A. C. Mackenzie, the renowned English composer, will contribute a ballade for orchestra for the eleventh annual meeting of the Music Teachers' National Association, which will take place at Indianapolis next summer. Other famous composers will contribute compositions.

HOME NEWS.

—Mr. Willis Nowell, of Boston, will be the soloist at the next Thomas Popular Concert and will play the Max Bruch violin concerto in G minor.

—The National Opera Company will give the one-act opera of "Galathée" and Delibes' ballet "Coppelia" to-morrow evening at the Academy of Music for the benefit of the French Benevolent Society of this city.

—Mr. Mulligan will give three organ recitals at St. Leo's Roman Catholic Church on Twenty-Eighth-st., of which he is the organist, on the afternoons of Thursday, the 24th and 31st inst., and on Wednesday, the 6th of April.

—The Philharmonic Society of New York will hold its fifth public rehearsal and concert at the Metropolitan Opera-House on Friday afternoon and Saturday evening next. Mendelssohn's A major symphony, Beethoven's septet and Rubinsteins' "dramatic symphony," make up the program.

—Miss Maud Powell, the charming young violinist, created an excellent impression at last week's Boston Symphony and Orchestra concert, under the direction of Wilhelm Gericke, when she performed the Max Bruch G minor concerto, and was heartily applauded by the public as well as praised by the press.

—Mr. Frank Van der Stucken, with American capital, is to give two concerts of music written by Americans, in London, during May or June. These concerts will be inimical to the future of Roots, Pratts and other immortals who have gone before—not verily dead, but mortally wounded in present directions—though we await Mr. Pratt's "Lucille" with bounding fervency.—George H. Wilson, in *Boston Evening Traveller*.

—The third concert of Edmund Neupert's pupils was given at Steinway Hall on last Tuesday evening. The interesting and somewhat ambitious program was interpreted by the Misses Ida Wilson, Dyas Flanagan, Laura Baronn, Florence Oberndorfer, Cecile Schiller and Anna Brown and Mr. Charles Tracy. The most successful among these young artists was Cecile Schiller, a young lady of twelve or thirteen summers, who was four times recalled after a technically remarkable performance of the Liszt E flat piano concerto.

—The two Thomas Popular Concerts of last week (as usual on Tuesday evening and Thursday afternoon) drew large crowds to the Metropolitan Opera-House, especially so the matinee. At the evening concert the alleged "request program" contained nothing but musical chestnuts, too often mentioned in these columns to need further comment. At the matinee, when the orchestra was in magnificent trim and the program embraced some more interesting numbers, Mr. Rafael Josephy was the soloist, and he played with more than his usual elegance, refinement and astonishingly perfect technic Liszt's A major concerto. Always a favorite with general audiences, he was this time literally overwhelmed with applause, and had, after several recalls, to accede to the clamorous demand for an encore, adding one of Liszt's "Consolations" to the program.

—Anton Schott, the tenor, took leave of a New York public with two more song recitals, which were given at Steinway Hall on Thursday afternoon and Sunday evening of last week, both of which were well attended. At the matinee Mr. Schott was in excellent voice, and his concert performances, which are vastly superior to his stage impersonations, gave pleasure to numerous ladies. His best numbers were Schubert's "Frühlingsglaube" and "Ständchen" ("Hark, hark, the lark"), and also Mendelssohn's "Reiseleid" and the "Liebeslied" from "Die Walküre," while Beethoven's "Adelaide" was rendered in a dragging manner, and in Schubert's difficult song, "Der Neu-gerige," Mr. Schott broke on a simple F sharp.

At both recitals Mr. Schott had the assistance of the promising and pretty young pianist Miss Mary E. Garlachs, and Mr. Maurice W. Gould did excellent service as accompanist.

—The Patti operatic performance at the Metropolitan Opera-House will begin on Monday evening, April 11, with "Traviata." "Semiramide" will be the opera for the following Wednesday evening, and "Faust" will probably be sung on Friday. The second week will begin with Bizet's "Carmen," in which Patti will sing for the first time in this country in the character of Carmen. Vicini will appear as Don Jose, Galassi as Escamillo, the torero, Navara as Zuniga, and Miss Gertrude Griswold, lately of the McCaull Opera Company, will make her first appearance before a New York audience in grand opera as Michaela. Arditi will conduct an orchestra of fifty musicians, and there will be a large chorus and ballet. For the latter Mr. Abbey has engaged Cavalazzi. Vicini, who has been engaged to alternate with Guille in the tenor roles, will sail for this country on a French line steamer on the 26th inst. Although arrangements are not fully perfected, the sale of subscription seats for the series of six performances will probably begin on Wednesday, March 30. The sale of single seats will open April 4, unless other arrangements are decided upon in the future. The prices have not been definitely fixed.

—Colonel McCaull has secured from Mr. Heinrich Conried the American rights to Von Suppé's latest comic opera, "Bellman." It will probably be seen in this city during the summer season at Wallack's.

The scene of "Bellman" is laid in the royal court of Sweden 100 years ago. Bellman is a poet, who stands high in the king's graces, and is betrothed to the royal favorite. Envoys of the Russian and French governments, for political reasons, pay

homage to Bellman, and their intrigues develop all sorts of complications. The representatives of each government are alternately led to believe that they have accomplished their ends. The opportunities afforded for comic acting are exceptionally good, and the fun is at times boisterous because of the complicated situations. The book is a bright one, written by West and Zell, the former the librettist of "The Black Hussar," and the latter a collaborator with Genée in several of his works. The music is said to be melodious and catching, in Suppé's best vein, and brilliant marches and ensembles alternate with the rollicking waltz songs, the sweet ballads and the tender love duets for which this German composer is noted. The cast of the operetta will include the principal members of the three McCaull companies, and the scenery will be very handsome.

—The National League of Musicians had a session at Chicago on the 9th inst. There were twenty-seven delegates present, representing musical organizations in New York, Philadelphia, Cincinnati, Chicago, St. Louis, Newark, N. J.; Camden, N. J.; Richmond, N. J.; San Francisco, and Pittsburgh. The election of officers for the ensuing year resulted as follows: President, C. M. Currier, Chicago; vice-presidents, Christian Schmitz, of San Francisco; C. H. W. Ruhe, of Pittsburgh, and Owen Miller, of St. Louis; treasurer, Lawrence O'Reilly, of New York; secretary, Jacob Beck, of Philadelphia. Mr. Currier made a number of suggestions, among which was one for a uniform pitch and another for a law prohibiting government bands from competing with private organizations. The latter suggestion was adopted, and it was reported that the Secretary of War had given instructions to the department not to hire out military bands for private purposes.

—The first invitation concert of the present second season of the Amicitia Orchestra, an amateur organization of fifty performers, was given at Chickering Hall on last Thursday evening before a large-sized audience. The orchestra is a complete one in its various departments, and, with the exception of a somewhat doubtful cleanliness of intonation in the woodwind department and a tendency toward dragging in tempo, plays with most satisfactory artistic results. The program of last Thursday embraced Nicola's overture to "The Merry Wives of Windsor," two movements from Mendelssohn's symphony in A minor, two Spanish dances by Moszkowski, a concert overture by the conductor, Mr. Johnstone, Wagner's "Albumblatt," a melody and gavotte by Heinrich Hofmann, and Strauss's "Im Wiener Wald."

Mr. A. E. Johnstone, an amateur himself in so far as that his living is not made out of music, seems to be one of the best of our young American composers. He is American in every sense of the word, having been born here and studied here. His concert overture is a fine work both in form and scoring, and it created a favorable impression despite a not over-perfect performance.

The soloist of the evening was Miss Elizabeth A. Pennell, who sang an aria from "Semiramide" and three songs by Lassen. The young lady, who made her New York début on this occasion, is the possessor of an agreeable but not very powerful contralto voice, and her phrasing and delivery evince true artistic instincts. She was heartily applauded by the audience.

FOREIGN NOTES.

...It has been decided to establish a Beethoven Museum at Heiligenstadt, near Vienna. The collection will include the existing "Beethoven-Sammlung," with a large library, a picture gallery, and all the furniture, ornaments, busts, letters, manuscripts, musical scores and other documents having any relation to the composer which can be gathered together.

...The competition for a new orchestration and harmony of the "Marseillaise," to be used as the uniform official version, has attracted 189 different arrangements by bandmasters in France. The three partitions selected by the jury have been played by the band of the Republican Guard in presence of General Boulanger, M. Ambroise Thomas and an audience of musical composers and professors in the National Conservatoire. The score which is finally accepted from these three will be distributed to all the military and municipal bands in France.

...It is not known when "Otello" will be ready for representation at the Paris Grand Opera, and it is understood that Verdi has refused to write a ballet for the French version. The directors of the Grand Opera have proposed to interpolate the ballet music of "Les Vêpres Siciliennes" if Verdi will allow them. After "Otello" the "Dame de Montsoreau" of Gaston Salvayre is promised. The young composer has played a portion of the score in presence of the directors, and they are said to be charmed with the work. It is announced that negotiations are in course with Ernest Guiraud for a new opera to be represented next season.

...The Philharmonic Society of London has issued its program for the coming season—the seventy-fifth of its existence. Six evening and two morning concerts will be given during March, April, May and June. Four new works, composed expressly for the society, are promised—a suite by Mr. Corder, a concerto for pedal piano forte by Gounod, a vocal scene by Randerger, a vocal duet by Stanford. Brahms's E minor symphony, Cowen's "Scandinavian," Goetz's symphony in F, Mozart's recently published concerto quartet, and several other works of smaller dimensions, will be given for the first time at these concerts. Sir Arthur Sullivan will continue as conductor, and Mr. Carrodus as leader.

PERSONALS.

MR. ARTHUR FOOTE'S RECITAL.—Mr. Arthur Foote, of Boston, announces a recital which was to have taken place yesterday afternoon in Chickering Hall, Boston, and probably did take place, with the assistance of Mr. George J. Parker. The program is highly interesting, and consisted of Bach's "Italian concerto," Schumann's "Faschingschwank," a piano suite in D minor, composed by Mr. Foote, and a series of piano numbers, written by McDowell, Chadwick, Arthur Whiting, Rubinstein and Henschel. Mr. Parker's songs were Beethoven's "Song of Penitence," and songs by John K. Paine, Arthur Whiting, Georg Henschel, Arthur W. Thayer, F. Lynes, Edward Grieg, Clayton Johns, Arthur Foote and G. W. Chadwick.

DVORAK.—Antonin Dvorak and the Birmingham Festival Committee have, it is reported, agreed to abandon the idea to set to music Cardinal Newman's "Dream of St. Gerontius" for the next Birmingham Festival. Indeed, the Bohemian composer is so dissatisfied with the cold reception of "St. Ludmila" that it is possible he may rest a while before writing any more music for England.

PERUGINI.—Perugini, of Colonel McCaul's company, is so ill that the physicians have ordered him to rest entirely during the coming summer. Colonel McCaul has released him from his contract in order that he may go abroad for treatment. Congestion of the vocal chords is the trouble from which the young tenor is suffering.

KLEIN.—Baron Gustav von Heine, son of the late Baron Gustav von Heine, who was editor of the Vienna *Fremdenblatt*, and last surviving brother of the poet Heinrich Heine, is about to be married to Miss Regina Klein, the popular prima donna of the Vienna Court opera.

NILSSON.—As the cable announced last week, Christine Nilsson was married to Count Miranda at Paris on the 10th inst., and it is reported that she will retire from the lyric stage. The latter determination is eminently more appropriate and timely than Miss Nilsson's reported marriage. *Verb. sap. sat.*

SCHUMANN.—Clara Schumann has arrived in London, and will remain there till Easter. She played at the Popular Concerts on March 5 and 7, and on Thursday, March 10, she was to perform for the first time these many years Schumann's piano-forte concerto at the Philharmonic concerts. The immediate purpose of Clara Schumann's visit is, however, to take part in the thousandth Popular Concert. This will, of course, be an extra concert, and it is not yet at present decided whether a special performance will be given before the season ends, in order that the concert of April 4 may be the thousandth, or whether the extra concert will be given on Wednesday in Holy Week.

PATTI AND LEHMANN.—Adelina Patti is in her forty-seventh year, and Lilli Lehmann, in her forty-fifth. Both are singing superbly and immense audiences are spell-bound by their beautiful voices. The fact is a lesson to young vocalists who are ambitious to be full-fledged soloists in a few summers, and who expect to acquire before they are twenty-five what can alone come with long experience and normal development.

VAN ZANDT.—Miss Marie Van Zandt, the well-known singer, has so far recovered from her stroke of paralysis as to be able to walk about with the use of a cane. Her complete restoration is looked for soon.

URSPRUCH.—A correspondent writes to us from Frankfort-on-Main: "It may be of interest to your readers to hear that an opera by Anton Urspruch has been accepted for performance at the Stadt Theatre, the libretto whereof is founded upon Shakespeare's drama 'The Tempest.' The new work, which bears the title of 'Der Sturm,' will be produced during the present season, of which it will be one of the principal novelties."

Anton Urspruch is one of the most intimate of Rafael Joseffy's personal friends, and the great pianist thinks very highly of Urspruch as a composer. The latter is married to a daughter of Crantz, the rich music publisher, of Hamburg, who, of course, publishes all of his son-in-law's compositions.

WAGNER.—An interesting and admirably arranged new volume has been added to the French literature on Wagner. It is entitled "Richard Wagner jugé en France," and is published by the Librairie Illustrée, in Paris. The author is M. Georges Servières, a writer whose name is not familiar. The volume is a chronological record of everything noteworthy which has been said and done in connection with Wagner since the French began to concern themselves with him and with his works, and the diverse opinions pronounced from time to time are set forth with rare impartiality. The author has some excellent observations on the French composers who have been fairly or unfairly charged with imitation of Wagner. Strange to say, although his presence at Bayreuth is recorded, there is no mention in the book of a rising composer named Gaston Salvayre, who has been blamed for "Wagnerism," and from this and one or two other circumstances we should not be surprised to learn that Georges Servières is a pseudonym.

MAURICE STRAKOSCH.—It was some time ago announced that Maurice Strakosch was writing the reminiscences of his life, and the book, under the title of "Souvenirs d'un Impresario," will be published by Messrs. Olendorff in a few weeks. The preparation of the volume has placed the author in some little difficulty. As everybody is aware, it is a distinguishing feature of the character of every entrepreneur never to deviate for a single instant from the paths of the strictest veracity.

Time after time opportunities might have occurred to him by which he might have made an enormous fortune, if he would only indulge in a merely venial exaggeration, but *mein leid* brother, to his honor be it said, has always spurned the idea. Now, in the souvenir of an impresario's life there must be many details which, if a little of the *suppresso vero* were not adopted, might give annoyance or pain to others. To reconcile a good heart with a true tongue has been the problem which Mr. Maurice Strakosch has set himself, and has doubtless mastered. Among other interesting topics of which the volume will treat will be disclosures as to who first taught Mrs. Patti, built the Tower of Babel, managed the Thalberg tour, and invented the balloon, personal reminiscences of Mario, Mozart, Julius Caesar and Tubal Cain, and a good-humored history of *mein leid* brother Max—*London Figaro*.

PERGOLESI-JOSEFFY.—As customary in the case of transcriptions, the name of the transcriber was affixed to the name of the composer on a piece on last week's program of Mr. Schott's song recital, and it read thus:

"Nina" aria.....Pergolesi-Joseffy

One of the youngest of the squad of polite ushers at Steinway Hall, after carefully studying over the program, approached the writer and said: "Can you tell me who this Mr. Pergolesi-Joseffy is who figures on the program to-day? Is he a brother of our Joseffy?" And then he seemingly did not understand why we smiled broadly as we denied the relationship.

Philharmonic Club Concert.

THE fourth and last of this season's chamber-music soirees by the Philharmonic Club was given at Chickering Hall on last Tuesday night, and was well attended. The program was the most interesting one given thus far, and its performance was likewise more satisfactory than any previously given by the club this season.

The program opened with Rubinstein's F major string quartet, op. 17, No. 3, one of the most pleasing of Rubinstein's creations in this genre and one in which the youthful spring of invention and a more careful habit of thematic workmanship than many of the great Russian's later productions can boast of go hand in hand. Especially is this the case in the sprightly scherzo in A minor and the harmonically interesting slow movement in C major. The quartet was rendered with good ensemble by Messrs. Arnold, Faerber, Hemmann and Schenck.

A novelty, though a very old composition, of extreme musical interest in the shape of a sonata in C minor, for flute, violin and piano, entitled "Aus dem Musikalischen Opfer," by Bach, was accurately played by Messrs. Weiner, Arnold and Liebling. Mr. Weiner's tone on the flute, however, was somewhat too weak, and in forte ensemble passages nothing could be heard of him. Of the work itself Robert Franz gives the following interesting explanations:

During his sojourn in Potsdam Seb. Bach requested Frederick the Great for a theme on which to improvise, and this, upon his return to Leipzig, he used as a foundation for a cycle of artistic forms, entitled "Musical Offering," and dedicated to the king. The dedication, confirming the above incident, begins with the following words: "To Your Majesty I hereby dedicate a 'Musical Sacrifice,' the noblest part of which is of your own conception. With reverential pleasure I remember the occasion when your Majesty gave me a theme, playing the same on the piano, and desiring it wrought into a fugue in your presence. My duty was to obey. But ere long I perceived that, lacking the necessary preparation, the execution had not proved worthy of so noble a subject. I thereupon determined to apply myself to the task of carrying out this right royal theme in a perfect manner and making it known to the world."

To this opinion of Seb. Bach's concerning the beauty of the Thema Regium I take the liberty of adding the remark that it does indeed contain an uncommon wealth of harmonious elements. It is divided into two groups, the first belonging to the diatonic, the second to the chromatic tonal genus, a form that suggests the most varied and beautiful contrasts. The "Musical Sacrifice" attains its highest beauty in the following incomparable sonata—a trio for flute, violin and cello. The ample figuring reveals the harmonic accompaniment. The second movement displays the Thema Regium in its entire breadth, but the last movement in a harmonious transcription. The largo and the andante merely intimate it, and may be considered but a prelude to the more stirring numbers.

A further novelty was presented on this occasion in the first performance of Heinrich Hofmann's octet in F major for two violins, viola, 'cello, flute, clarinet, bassoon and horn, op. 80. The work of the Berlin composer, like most of his compositions, sounds well and is nicely constructed, but as to ideas, only the first movement can boast of two of them, and they are not overbig or over-original; but invention in the remaining three movements is very meagre and sometimes trivial to a degree. The work was well played by the above-named members of the club, assisted by Messrs. Drewes (clarinet), Sohst (bassoon) and Pieper (horn).

The instrumental numbers were interspersed with three vocal soli, viz., Mozart's G major aria, "Ach nur einmal," from "Tito," and two songs "Die Fahrt zum Hades," by Schubert, and "Märzgäste am Thore," by Jensen, sung by Mrs. F. Kiöpal. The lady has a sympathetic contralto voice of not over-great power or range and she sings intelligently. During the rendering of the Mozart aria, however, she was so nervous that she could not do herself justice. Later on she recovered herself, and being heartily applauded by a large and friendly audience she yielded to the demand for an encore.

—The performance of Berlioz's "Trojans in Carthage" recently given at Chickering Hall under the conductorship of Mr. F. Van der Stucken, will be repeated there to-morrow evening by the artists, chorus and band originally concerned in its production. Previous to the interpretation of "The Trojans" Mrs. Julia Rivé-Ring will be heard in Liszt's E flat concerto.

Concert of the Symphony Society.

THE fifth public rehearsal and concert of the Symphony Society were well attended at the Metropolitan Opera House on last Friday afternoon and Saturday evening. Neither the program nor the performance, under Mr. Walter Damrosch's direction, offered anything unusual or worthy of special comment.

The Bach toccato in Ester's orchestral garb, which opened the concert, was played rather slovenly, and not much better did Schumann's D minor symphony fare. It was followed by Tschaikowski's serenade for string orchestra in C major. This interesting work was presented to New York audiences by Theodore Thomas last season and was then extensively noticed in these columns. It was the most satisfactorily rendered number on last Saturday's program, and the tuneful and sonorous scherzo in G so pleased the audience that they insisted on a *da capo* performance, whereupon Mr. Damrosch ridiculously enough vouchsafed them the last sixteen or twenty finale bars, which contained not even the theme of the scherzo. If he did not feel like complying with the public's demand he should have gone on with the next movement, but should not have stultified himself before his own orchestra.

The program wound up with the well-known and popular "Walkürenritt," from Wagner's "Die Walküre," which Mr. Damrosch took at so slow a tempo that one might have fancied the horses of the valkyrs to be children's hobby-horses instead of the fiery steeds from Walhall.

The soloist of the concert was Miss Adele Aus der Ohe, who repeated the success previously achieved by her with the performance of Liszt's E flat piano concerto. This time, however, her playing lacked temperament and she dragged the tempo in many instances unmusically. As usual she pleased the public and was many times recalled, both on the afternoon of the rehearsal and the evening of the concert.

The New England Conservatory of Music.

BOSTON, February 13, 1887.

NOW that the mid-term examinations are finished the students are putting forth every effort for the grand finale in June. The present spring term shows the largest number of pupils ever registered and the graduating class will be greater than ever. During the last two terms one of the most prominent features of the course of free collateral advantages has been the Thursday afternoon lectures of Mr. Louis C. Elson, the well-known critic; these talks have been on the folk-song of the different nations, and the lecturer illustrates his topic with appropriate songs. To say that he has large audiences would be putting it very mildly, as Sleepy Hollow is thronged with an attentive audience, limited only by its seating capacity. This term he devotes his attention to the composers rather than the folksong. His last lecture was on Italian popular music. The following are the main points of his discussion: While the music of the Latin races is minor, it shows a different order of sorrow than is revealed in the music, also minor, of the Northern nations. In the latter resignation and submission are expressed; in the South, vehemence and even frenzy. The Russian sings in hopelessness and sorrow, amid great trials; the Italian sighs that he will die because his sweetheart has frowned upon him. The character and language of the Italians are gracefully and spontaneously represented in their songs. The Neapolitan spends so much of his life on the beautiful bay that he naturally makes it the subject of song. Among the lower classes immortality often intermingles in the popular music. Notwithstanding his carelessness and seeming lack of appreciation of the beauties of nature which surround him, the Neapolitan clings to his dirty city with a love which he voices in song. The North Italian is of a different mold.

In Milan cleanliness and beauty prevail. There is a lightness and a brightness in the lays of the Milanese. Milan has not, like Naples, the true folk-song, inspired by surroundings. Venice, however, has many songs which suit perfectly its surroundings. Venetian life is bright, gay, chattering like that of Paris. The songs of the gondoliers are naturally of the barcarolle type. Italian songs are as many-sided as the people. The causes may be sought for in three directions: First, the surroundings. The Bay of Naples has the canals of Venice, and the enchantment of the Como have all had an influence in bringing in the barcarolles and tender serenades. Second, the language, which has worked a great benefit to music, in so far as it is mellifluous and entirely singable; yet it has not been an unmixed blessing, since its easy rhymes and smooth flow have encouraged the writing of poems without depth. Third, the people themselves. Their nature is in their music; warm-hearted, passionate, yet forgiving, their music pictures their changing moods and has more vivid contrast than the calmer measures of Northern popular songs. It should be accepted at its best, and in these days of turgid harmonies and complex progressions we shall be glad to rest ourselves and find enforced enjoyment in the natural and graceful songs of Italy.

The lecturer sang several delightful love songs and barcarolles in his own inimitable style.

Another of Mr. Elson's favorite talks is on the music of the symphony orchestra; he analyzes the music to be played on Saturday on Tuesday afternoons at four and his audience is always large and closely attentive. During the opera he gave an analysis of each opera before its production in the evening.

On Thursday evening last the weekly soirée musicale was given by Mrs. Dietrich Strong, pianiste, assisted by Miss Katherine MacNeill, contralto; Mr. Wulf Fries, 'cello; Mr. Benjamin Cutler, violinist.

The recital Tuesday evening by pupils of Mr. Carl Faelten, the head of the piano school, was one of the most delightful concerts given this term: Prelude and Fugue, op. 35, No. 1.....Mendelssohn

Two studies, op. 26, Nos. 1 and 2.....Thalberg

Music Lida.....Beethoven

Sonata Appassionata, op. 57.....Mussorgsky

Concerto, op. 145, orchestral parts arranged for second piano.....Raff

Played by Mr. Faelten and Miss Estelle T. Andrews, Boston University College of Music.

The last young lady is one of Mr. Faelten's most promising pupils and she shows remarkable technic and power of expression. Miss Andrews plays this concerto in her native city, Baltimore, with the Baltimore Philharmonic Orchestra at an early date.

The string quartet under Mr. Campanari holds rehearsals twice a week and promises to bring out some new music at its next concert.

Rev. Clarence W. Pulley gave a very interesting lecture on Mexico last Monday evening, illustrated with fine stereopticon views.

—Mr. Abbey has arranged for a concert by Adelina Patti at Pittsburgh, Monday, the 21st, being the date of her appearance in the Smoky City.

The National Opera Company.

First Production of "Nero."

LAST Wednesday night the National Opera Company repeated at the Metropolitan Opera-House their satisfactory performance of "Aida," Mrs. Pierson particularly distinguishing herself in the title part, while Mr. Candidus was an excellent Radames. At the Saturday matinee "The Flying Dutchman" was again given before a large-sized audience, and with the same cast as heretofore, while on Friday night took place the first production in this city of Leo Delibes' ballet, "Coppelia." The ballet was preceded by Massenet's pretty little one-act opera, "The Marriage of Jeannette," in which bagatelle Mrs. L'Allemand, as usual, appeared to great advantage, and had drawn to the house the largest audience that had thus far attended any of the performances of the National Opera Company at the Metropolitan Opera-House. Particularly noticeable was the increase in attendance in the stockholders' boxes, the circumstance giving conclusive evidence of the fact that the occupants take more interest in the exhibition of national legs than in the production of opera in the vernacular. As for "Coppelia," the story of which is similar to that underlying Offenbach's "Contes d'Hoffman" and Solomon's "Pepita," it must be acknowledged that the music, though rhythmically interesting and endowed with frequent striking harmonic and orchestral effects, is on the whole vastly inferior to the same composer's "Sylvia" ballet. The ballet was, however, charmingly given, well put on the stage, and Giuri, who was the heroine of the evening, received the main share of applause. The performance moved smoothly and elegantly under Mr. Gustav Hinrichs's careful and steady conductorship.

Rubinstein's "Nero" was given for the first time in this country, and for the first time in English on any stage, on Monday night of this week. The house was absolutely sold out and the production proved a tremendous artistic as well as financial success.

We herewith present to our readers a brief synopsis of the work. This will be doubly welcome to them because the plot of the opera is somewhat intricate and many obscure points which are essential to the dramatic development have become almost unintelligible through the double translation to which the text has been subjected. The original libretto is the work of Jules Barbier, and it discloses in every scene the hand of the experienced French dramatist, who commands with ease all the resources of the modern stage. With a fair degree of fidelity to history the principal characters are drawn in bold outlines and brought into strong relief by the judicious introduction of less prominent figures. Composed by Rubinstein for the Grand Opera in Paris "Nero" was for the first time performed in 1879, at Hamburg, in the German adaptation as now published in Leipsic, under the personal supervision of the composer, Mr. William Hock being at that time stage director of the Stadt Theatre. As his mounting of the opera was highly praised by the composer at that time, a truthful representation was to be expected from the National Opera Company. The libretto has been translated by Mr. Jackson, of the World, into good, fluent English, a task rendered doubly difficult by the peculiarly disjointed character of the German text.

Among the large number of characters which appear in the course of the opera the most prominent are:

Nero Claudio, Emperor, tenor; *Julius Vindex*, Prince of Aquitania, baritone; *Epicharis*, a liberated slave, alto; *Chrysa*, her daughter, soprano; *Poppaea Sabina*, the wife of a governor; *Nero's Mistress*, soprano; *Tigellinus*, a prefect, baritone; *Soccus*, a poet, tenor, *Terpander*, a cither player, tenor.

In addition to these there are the mother of Nero, an astrologer, priests, a Roman street gamin, conspirators, &c., who frequently play important parts. The first act opens with a scene in the house of Epicharis, who is surrounded by admiring guests, among them Vindex. The opening chorus is interrupted by a short dialogue, in which Vindex discloses his disgust for the servility of the Romans to Nero's tyranny, and is again taken up. Vindex, left alone, in a very melodious song laments the fall of Rome. Suddenly he espies the figure of a woman. It is Chrysa, who breathlessly seeks protection from a crowd of masked revelers led by Nero, who had intercepted her on the way to the house of her mother and pursued her. Vindex, struck with her beauty, promises his aid. After a beautiful duet the singing of the guests of Epicharis is heard from without, followed by the laughter and tumult of Chrysa's pursuers, who take possession of the house, Chrysa and Vindex flying. Epicharis enters and defies the masked intruders. Vindex returns and attempts to stop them, when Nero tears off his mask and discloses his identity. Soccus, the poet, appears Nero's wrath by flatteringly suggesting to celebrate his marriage. Vindex again opposes Nero. The latter makes the proposition that if the pursued girl be not known to Epicharis she shall belong to Vindex, otherwise Nero may claim her. Chrysa is brought in, and, seeing her mother, embraces her. Vindex resists no longer, and Epicharis, as Nero threatens to disclose her character to her daughter, yields. While a bridal chorus is heard a slave, at the command of Epicharis, goes out and soon returns with a cup which she secretly hands to Chrysa, while the priest Balbillus and the chorus, with Soccus, proceed with the ceremonies, during which the now well-known ballet music is heard. Vindex, with the permission of Nero, sings a song ironically eulogizing Cesar, when Chrysa is seen suddenly to reel and sinks lifeless into the arms of her mother, who cries to Nero: "She dies and by my hand." Threatening vengeance on Chrysa, Nero commands his followers to seize Vindex. With this stormy scene the first act ends.

The second act opens with a charming chorus sung by the women who surround Poppaea and are adoring her preparatory to Nero's arrival. In the aria which follows Poppaea praises the might of beauty, when Nero enters. Protesting her love for Nero she proceeds to taunt him with his affection for Chrysa and his devotion to Octavia, his wife, and to Agrippina, his mother. Tigellinus announces that Octavia, by order of Nero, has been murdered under pretense of having proven unfaithful to him. Nero offers the throne to Poppaea, while from without he is greeted by the people. Terpander enters, sent by Nero's mother, Agrippina, bringing ornaments for Poppaea. Among them is a bracelet into which Terpander has inserted the picture of Chrysa. Scarcely has Nero finished a song, which in his conceit he sings to the admiring people, when Epicharis rushes in and begs mercy for her daughter, Chrysa. To Nero, who accuses her of having poisoned Chrysa, she acknowledges that she still lives, but has been abducted from her home. Enraged beyond control, Nero orders Vindex and Chrysa put to death, when Poppaea intercedes. As Nero seizes her raised arm his eye falls upon the picture of Chrysa in the bracelet. Overcome by the beauty of the face he relents, and ostensibly at the request of Poppaea pardons them. Terpander thus having convinced himself of Nero's love for Chrysa, vows to inform Agrippina of it, giving her new influence over him.

A grand march in a public place of Rome introduces the next scene. Lupus, the street gamin, here plays a prominent role. The introduction of the ballet and groups of people rushing about offers unlimited opportunity for spectacular effects. At the close of the march Agrippina enters and begs of her son Nero to forget the past. As she significantly mentions Chrysa's name Nero at once accedes. Poppaea, veiled, is seen entering a house unobserved by the people, returning with Vindex and Epicharis, she tells the latter that Chrysa is in the home of Agrippina. With an ensemble the act closes.

In the beginning of the third act Chrysa is seen alone in the house of her mother, Epicharis. While she is singing a beautiful prayer Vindex, who has rescued her from Agrippina, enters. A love duet follows, during which Chrysa acknowledges herself to be a Christian, to which faith Vindex is converted by her. Epicharis enters and relates how Nero attempted to compel her by threats of torture and death to divulge the hiding-place of Chrysa, and how she was liberated through the influence of Poppaea. After a trio, "Rome and sorrow far behind us," Vindex departs. In the following duet, Chrysa confesses to her mother her love for Vindex, while Epicharis dreads to divulge her past life, which would hang like a curse over the daughter. A beautiful lullaby follows, which Nero interrupts with brutal laughter, having finally discovered their hiding-place. He threatens, then pleads for Chrysa's love, and offers to sacrifice everything, even Poppaea. Repelled, he finally commands Chrysa to follow him as his slave, disclosing in so doing the character of her mother. Chrysa, in parting, in Christian spirit forgives. Soccus appears with the dreadful tidings that Rome is in flames. Nero, who has ordered the conflagration to take place, appears among the people. Vindex, Epicharis and Chrysa enter. Nero, who has commanded all Christians to be put to death, suddenly sees Chrysa calling upon the Romans to rebel. Hastening toward her to seize her, she loudly proclaims herself to be a Christian and falls under the murderous blows of the crowd, while Poppaea triumphantly cries out, "This is my revenge."

Vindex, defying Nero, escapes. Epicharis perishes by the side of Chrysa's body under the ruins of the house. In the fourth act Nero appears, falling breathless upon a stone in front of the Mausoleum of Augustus. In his fear and rage he sees the spirits of his victims appear, who call out against him for vengeance. He flies from the dreadful spot. In the next scene the legions march across the Campagna, singing a characteristic song in which they deride Nero. Vindex appears and calls upon them to follow him to Rome and to seize Nero. After they have passed Nero emerges from behind a bush, threatening and lamenting, followed by Soccus. A centurion appears; spying Nero he calls to his companions, who come from all sides. Asking Soccus for his dagger, Nero tragically holds it aloft, but hesitates to thrust. He hands the dagger to Soccus, who stabs him to the heart. Nero utters in dying the historical words, "O this devotion!" Vindex stoops over him, crying out, "Mindest thou Chrysa and Rome!" Amid the sounds of a choral behind the scenes, accompanied by the shouts of the legions, there appears in the heavens a shining cross, before which all bow down, which Vindex hails as a propitious omen sent by God. The curtain falls.

If we have spoken more of the dramatic portion of "Nero" than of the music wedded to it, it was because of the fact that, despite many defects, Barbier still has outdone his colleague. The music to "Nero" is of unequal merit. Portions of it, more especially in the first two acts, are devoid of inspiration, and are merely so much musical noise mainly produced by the orchestra; but even in these two acts there are moments of genuine afflatus, such as, for instance, the duo between Chrysa (Emma Juch) and Vindex in the first act; Vindex's ironical song to Hymen, which Mr. Ludwig gave splendidly; Poppaea's D major aria, "Yes, Beauty, armor lending," winding up with a high D, which Mrs. Pierson, who sustained the part admirably, gave out with great clearness and freshness of voice, and her next aria in G minor, "Former graces cherished," as well as Nero's song in E flat, "O, Fate, all so remorseless!" and the great finale of this act, the march of which, in B flat, is, however, more sonorous than original.

The best portion of the work musically, however, occurs in the first half of the third act which contains the love scene between

Vindex and Chrysa, which is very beautiful indeed, as is also the "Lullaby," in A flat, between Epicharis and Chrysa, which ends the scene. The next scene introduces Nero, whose ravings are weak, and so is the entire music accompanying the scenically magnificent second half of the act representing the burning of Rome.

The fourth act, though also containing two scenes, is short, and dramatically as well as musically effective. In the first half of the act Nero's victims appear to him in the Mausoleum of Augustus, and the music allotted to him is both intense and well invented. It was well rendered by Mr. Candidus, who also did justice to the fine song, "O Ilio," in the previous scene. The finale of the work, representing a very beautiful scene in the Roman Campagna, brings Vindex and the Gallic legions, who march toward Rome, when the distracted Nero, with the assistance of Soccus, commits a good musical suicide; then comes an apotheosis of Christianity, which is very beautiful.

As for the performance, it moved pretty smoothly for a first effort at so tremendously difficult a work, and it may be assumed that this happy result was in a great measure due to Mr. Gustav Hinrichs's careful rehearsals, which had been going on for months before the production of the work and which made Mr. Theodore Thomas's task a comparatively easy one. The principal artists connected with the performance have been mentioned before. Besides them there were a host of minor parts, most of which were satisfactorily taken. Chorus and orchestra were also in fairly good shape, and the dancers distinguished themselves, although the plan of making them execute modern ballet forms, instead of antique pantomime, was obviously faulty.

The principal praise, however, belongs to the stage manager, Mr. William Hock, who did wonders with the material on hand, and considering the poor stage arrangements at the Metropolitan. The *mise-en-scene* was gorgeous and so were the costumes. The opera will be repeated to-night.

An informal gathering of all who participated in the successful production of "Nero" took place in the green-room after the last act, when a satinwood baton, mounted with silver and bearing the inscription, "Theodore Thomas, from the members of the National Opera Company," was handed to Mr. Theodore Thomas, while Mr. Hock received a well-deserved wreath on a blue satin cushion, and Mr. Gustav Hinrichs, upon whom had devolved the most important duty of the studying with each one and rehearsing the entire work, in fact, musically preparing it for the production under Thomas, was presented with a fine clock. The usual cablegram announcing the success of the work was sent to Rubinstein, as he had requested it should be done in his letter of February 4, 1886.

"The Huguenots" are announced for Friday and "Faust" for the Saturday matinee.

Rubinstein's Paradise Lost.

NOTWITHSTANDING the little set-back which he received through the threefold rejection of his new symphony, Rubinstein is the vocal hero of the musical hour. On Saturday evening last his "Paradise Lost" was performed for the first time in America at a concert of the Philharmonic Society, and on Monday his "Nero" had at once its first American representation and its first performance in English. This should be glory enough for one week for any one composer in these days of musical satiety and finicalness. The degree of honor which the genial and gifted Russian garnered by the two representations, however, will for some time have to be left open for discussion. In this place we are concerned only with the oratorio and for this, we fear, a real success cannot be scored. To the musician there was, perhaps, more disappointment in the work than to the ordinary hearer; but to all alike it was made manifest that at times Rubinstein's willingness to bore the public was quite as great as his ability to entertain them delightfully at others.

In the putting together of this oratorio (or, as Rubinstein originally called it, "Biblical opera") there is displayed a most amazing nonchalance with regard to the character and order of the textual material. It is obvious, from a mere glance at the book, that the composer did not give himself a single thought about his work as an organic whole, or the impression which it would make as it moved past the sense and fancy of its hearers. The groundwork is borrowed from Milton, but the text is not Miltonic in German, and is idiotic in English. It is in three parts. Part I. deals with the rebellion of Satan and his hosts against God. The outcome of that mythical struggle is familiar, and is pictured, first, in a double chorus, in which Satan's angels and God's angels hurl big words and crashing harmonies (trombones explosions) at each other, and, later, in a chorus which tells of the torments which the beaten party suffer in a certain locality for which modern theology has striven much to invent euphemisms. Part II. pictures the work of creation. "A Voice" calls the various factors in the universe and the different forms of life into existence, and choruses of angels celebrate the results. The part begins with an instrumental chaos, and proceeds as in Haydn's familiar "Creation" and Dryden's "Ode."

The dissonance closing full in man.

Part III. also begins with a short instrumental number, a pretty but commonplace pastorale, with a middle movement made up of music which is associated with the idea of sin. Rubinstein puts a title over it, "Temptation and Fall," a proceeding which strikes one as being a charming exhibition of *natural* in view of the insignificance of the music. Mr. Thomas cut out the middle portion of the number, and so, as the Tribune observed in its review of the concert, "Sin did not get into Eden last night, and the punishment meted out to Miss Van Zanten and Mr. Stoddard in

their representative capacities was undeserved." After the pastoral there is some peculiarly insipid conversation with "A Voice," now, as in the first part, materialized in the person of a tenor singer in evening dress (think of the Jehovah of the Old Dispensation singing tenor recitatives accompanied on a Mason & Hamlin Liszt organ!). and then some ensemble music in which the archangels tell the Deity that they couldn't help it that Adam and Eve fell, our first unfortunate parents offer their lame excuses, the "Voice" pronounces condemnation, which the angelic choir echo and couple it with a promise of redemption, while Satan and his crew hold high carnival on their triumph. Finally, the gates of Eden are closed "with thunder-peal,"—of course, behind Adam and Eve, who have been so mawkishly sentimental ever since their creation that the listener is heartily glad to get rid of them.

The insipidity of the text and the utterly undramatic manner in which it is arranged and composed are a flagrant proof of Rubinstein's unsympathetic attitude toward vocal music. In Part II, there are several choruses with Mendelssohnian themes which sound well, and in which the orchestra labors with considerable success (in spite of awkward, heavy-footed orchestration) to depict the wonders of creation; but if we were called on to pronounce judgment on the work as a whole we would say that while written for voices it is essentially unvocal, and that the element of musical creation which is most conspicuously absent is inspiration. A vast deal of the music sounds manufactured.

The performance was far from perfect. The male portion of the choir was utterly inadequate and in not one of the choruses were the singers better perfect. Besides this, Mr. Thomas indulged his taste for rapid tempi to such an extent that the final fugue of the second part degenerated into an instrumental piece, with occasional timid outbursts from the choir. The soloists were Miss Jennie Dutton, Miss Bella M. Martin, Miss Cornelius Van Zanten, Theodore Toedt, A. S. Stoddard and Myron W. Whitney. The best singing of the evening, restricting the meaning of the phrase to tone production and distinct, correct and artistic enunciation, was that done by Mr. Toedt. If he failed to obtain much respect as the representative of the Mosaic Thunderer it was the fault of Rubinstein. Miss Dutton was acceptable, barring an unpleasant tremolo, but Miss Van Zanten must have been engaged because it was Lent and a mortification of the flesh was thought to be appropriate.

Musical Items.

—Mr. and Mrs. Georg Henschel will sail from Liverpool for New York March 31.

—John F. Rhodes will play the Vieuxtemps violin concerto in E major at next Sunday night's concert at the Casino.

—The cable announces the death, of heart disease, at Milan, on Monday, of Ricordi, the great music publisher and friend of Verdi.

—A theatre constructed upon the model of the Bayreuth Festspielhaus, and capable of accommodating some 3,000 spectators, is just now being built at Buenos Ayres.

—Some of the directors of the Academy of Music are highly displeased with the Dinsmore sale, and we should not be surprised to see the affair come up before the courts.

—"Mynheer Jan," the new comic opera, which was among the possible productions at the Casino after the run of "Ermine," has been stricken from the list because of its failure in England.

—The Mapleson Company opened at Covent Garden Friday night with "Traviata." The part of Alfredo was sung by Runco, that of Germont by Del Puente and that of Violetta by Nordica. These artists received numerous recalls. The house was well filled.

—Mrs. Anna Letitia Schiller, who died last Tuesday, was the mother of Madeline Schiller, the well-known pianist. She was of a distinguished English family and an intimate friend of Charles Dickens. Her husband was a descendant of the poet Schiller.

—News has been received from Poland of the recent sudden death at Silesia of Professor Count Jules de Pstrowsky, formerly a well-known teacher of piano playing in Boston. He had been in this country for a number of years, and left Boston last July for his native land. He was sixty-nine years old.

—Mr. Henry E. Abbey has received word that Mrs. Scalchi is ill in Chicago and was unable to go to St. Louis with the Patti company. Her illness is due to nervous prostration, and nothing serious or that will more than temporarily interfere with the concerts is anticipated. Mr. Abbey on Friday acceded to the request of the St. Louis people for another concert in that city on Thursday afternoon of this week.

—The London *Times*, of March 2, has the following on the Billow scandal in Berlin: "Last evening the Royal Opera House here was the scene of the following almost incredible and unheard-of incident: It was the first night of a new opera, entitled 'Merlin,' by a new composer, Philip Ritter by name, and among those who crowded to see the novelty was Hans von Billow, the illustrious pianist. Herr von Billow, who was accompanied by his wife, had entered the lobby and was in the act of handing his things to the wardrobe keeper when he was unceremoniously accosted by the liveried porter of the house and told that he must withdraw. Highly astonished at this singular interruption, the great pianist showed the two tickets which he had purchased, and begged that he and his wife might be allowed to take uninterrupted possession of their seats. But the liveried janitor said he was only acting on orders given him by his master, Count Hochberg, the new Intendant-General of the Royal Theatres, and hinted that if force had to be used there were policemen at hand who would readily assist him in the execution of his duty. Hearing this, Hans von Billow made no resistance, but, giving his arm to his wife, left the precincts of the opera, into which he had thus been refused admittance by an emphatic threat of brute force. It appears that the authorities of the opera had somehow got wind of Von Billow's intended visit and provided the porters and doorkeepers with copies of his photograph, in order that they might thus be able to employ the means used for the detection of common criminals in waylaying their man."

"And what was the motive for this outrage? It is true that during a recent visit to Prague Herr von Billow spoke in unbecoming terms of eulogy of the musical talents of the Czechs; but a still graver grudge against him is the fact that several years ago he once, in an eccentric and impulsive moment, referred to the opera at Berlin as the 'Circus Hülser.' Mr. von Hülser used to be Intendant-General of the Royal Theatres.

"The news of this unparalleled act has sent a shock through all right-thinking and freedom-loving men in this capital. There is only one organ of public opinion, as far as I can see, and that is the *Post*, whose sense of right and wrong permits it to write that 'it cannot surprise people to hear of his having been refused admittance into the house which he vituperated.' It is with a better gift of reading the hearts of its readers that the *National Zeitung* protests against the treatment offered to one of Germany's greatest masters, as a monstrous breach of common courtesy and civilized manners."

—The New York *Herald* publishes the following cablegram with regard to the first production of Wagner's "Die Walküre" at Brussels on the 9th inst.:

I have just left the Théâtre de la Monnaie, where the "Walküre" was performed before a brilliant audience composed of people from many cities. As high as a thousand francs was paid for one box. The Duc d'Aumale occupied another. In the royal box were the Queen and her suite, and I also saw in the audience the French academicians, Emile Augier and Camille Doucet; also the Baron and Baroness de Rothschild, M. Magnard, editor-in-chief of the Paris *Figaro*; the composer Duvernoy, several members of the French Chamber of Deputies, Dr. Hüller, the critic of the London *Times*, and many other celebrities.

It was curious that such a collection of notable Frenchmen should have been present to do honor to the much hated Wagner. The libretto, however, was in French and was done by Victor Wilder, the musical critic of the Paris *Journal des Débats*. The scenery was of a splendor equal to, and the costumes even surpassed, those at Bayreuth. The principal Wagnerian features, such as covering up the orchestra and darkening the house during the performance, were preserved. The singers were not of remarkable fame, but the orchestra was excellent.

The first act was applauded with enthusiasm. The second and third acts were found a little too long, but no disapprobation was expressed.

In the foyers, between the acts, very animated discussions took place between the partisans and adversaries of Wagner. I think the general verdict was that the "Walküre" will obtain only a moderate success in French.

To this *Herald* report we may add that the magnificent Théâtre de la Monnaie, in Brussels, is the first to adopt Wagner's orchestral innovations. For the performance of "Die Walküre," as stated in the *Herald* dispatch, they have decided to lower the orchestra so that the players will be concealed from the audience. Fourteen instruments are added to the orchestra, which is reinforced by four tubas, a double-bass trombone and a bass trumpet, with extra clarinets, oboes and bassoons, according to the score. Instead of being rolled up, the curtains are drawn asunder to right and left, after the fashion of Bayreuth, and the body of the theatre is kept in semi-darkness during the representation.

—We take the following from the Baltimore *American*: "The fourth Peabody concert closed with two compositions by W. Edward Heimendahl, in which the main interest of the evening centred. The first, an interlude, from his cantata, 'The Mask of Pandora,' is a restful, dreamy andante, full of refinement and delicacy, and the second, an intermezzo in B minor, a broad, masculine allegro. Both compositions show abundant invention, a considerable gift of melody, and a thorough knowledge of the orchestra. This gives us another reason for being proud that we have him among us. He replaced Mr. Hamerik as leader of his own works."

—Mr. Kuhé recently gave a highly successful concert at Brighton. Mrs. Minnie Hauck was one of the vocalists, and the Brighton *Times* seems to have discovered that she is a contralto.

—Adolph Neuendorff is engaged as conductor for a series of summer concerts similar to those which were given there two years ago at Music Hall, Boston. The concerts will begin by the end of May and the orchestra will consist of fifty members of the present Boston Symphony Orchestra.

—A paragraph in the London *Figaro* says: "Apropos of 'Otello,' the ladies will be interested in the prima donna's dresses. Desdemona in the first act wore a light blue satin; in the second act a lilac and light blue satin, with long flowing sleeves, white lace and a flowing blonde wig; also a lilac brocade with panels at the side of the white satin edged with gold lace; in the third act the same dress as in the first, with a lace veil; in the fourth act a white silk robe de chambre."

—As we go to press we learn that Mr. Edmund C. Stanton is trying to secure for the next season at the Metropolitan Opera-House the entire company of Director Pollini, of the Hamburg Stadt Theater, including the two conductors, Hans von Billow and Joseph Sucher. The feasibility of such a scheme will, of course, be doubted by some, but we doubt not that it would be a splendid success if carried out. Its final perfection will, however, depend to a great extent on the possibility or non-possibility of a re-engagement of Anton Seidl as conductor for the Metropolitan Opera-House.

—The island of Noumea has what is acknowledged to be the best orchestra in the Southern Hemisphere, and it is composed entirely of convicts. Its complement averages about one hundred and twenty pieces, and the whole is under the direction of a former leader in the Grand Opera, who is "doing lifetime" for murder. Twice a week, on Thursdays and Sundays, the band plays three hours in the public square, and all the officials and business element of the capital make use of the time and place as a sort of clearing-house for their social obligations. The band plays music of a high class, and as in 1884, Noumea was the only place in the southern world where Wagner's music could be heard, many music lovers came from Australia expressly to hear it.

—Miss Adele Aus der Ohe, the talented and finished young pianiste, than whom no latter-day artist has more quickly and spontaneously gained public favor, gave a well-attended piano recital at Steinway Hall last Monday night, when she rendered the following artistically arranged and interesting program:

Toccata and fugue, in D minor.....	Bach-Tausig
Carnival, op. 9.....	Schumann
a. Two nocturnes.....	Chopin
b. Valse, C sharp minor..	
c. Spinerlied.....	Mendelssohn
d. Grand Polonaise.....	Zaremba
e. Waldesraschen.....	
f. Nocturne.....	Liszt
g. Rhapsodie Hongroise, No. 9.....	
d. Pesther Carneval.....	

—The reports which have gained circulation during the last few weeks concerning the termination of contracts between leading members of the Boston Ideal Opera Company and its manager, W. H. Foster, are for the first time made authoritative by the following circular letter just issued to the theatrical managers of the various leading cities of the country:

DEAR SIR—You will probably have heard of the proposed formation of an English opera company by the following artists: Miss Marie Stone and Messrs. Karl MacDonald and Barnabe. The undersigned have consummated arrangements for the purpose of giving standard English opera in the most complete manner and without regard to expense. We are in negotiation with several artists of the first rank, and, with the aforementioned names as a nucleus, we can safely say that the company will be the strongest in the field of English opera. We intend to perform such operas as our experience will warrant us in presenting to the public; keeping in our repertoire a few of the old popular operas, reviving some of the most notable successes, and adding at least two new ones. Will you, therefore, kindly send us open time for the season of 1887-8? Truly yours,

(Signed) TOM KARL,
W. H. MACDONALD,
H. C. BARNABE.

—August Göllerich has compiled a complete list (recently published in the *Wiener Musikalische Zeitung*) of the compositions of the late Franz Liszt, wherein he enumerates no less than 1,122 works emanating from the pen of the great pianist-composer. Of that number 385 are original compositions, 264 are transcriptions of his own, and 442 transcriptions of works by other composers; the remainder being revised editions of other composers' works. Göllerich, who, it may be added, is one of Liszt's latest pupils, has lately undertaken, in conjunction with August Stradal, the performance on two pianofortes of the entire series (viz., fourteen) of the symphonic poems of his master, in the course of three concerts given in the Austrian capital. More remarkable still, the extraordinary experiment was entirely successful, the concerts being well attended by a highly appreciative audience.

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PER INCH.

Three Months.....	\$20.00	Nine Months.....	\$60.00
Six Months.....	40.00	Twelve Months.....	80.00

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, MARCH 16, 1887.

MARC A. BLUMENBERG,

OTTO FLOERSHEIM,

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors,

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 148 STATE STREET.

JOHN E. HALL, WESTERN REPRESENTATIVE.

As we go to press we learn that the firm of Lee & Walker, Philadelphia, has failed, with liabilities of about \$30,000 and assets small, consisting chiefly in the stock on hand. The firm did a business chiefly in sheet music, musical merchandise and organettes, &c., and a small trade in pianos and organs.

HARD TO ANSWER.

NEW YORK, MARCH 14, 1887.

Editors Musical Courier:

Can you inform an interested party through your valuable journal what the working capital was in the so-called Grove-Stein & Fuller Piano Company (established 1825?) and how much of the amount was paid in by George W. Carter, who claims that he was a partner.

Yours respectfully,

POOR PIANO MAN.

WE cannot state what the working capital was, the reports on the subject being contradictory. Mr. Carter was said to have agreed to pay in \$5,000, which, however, he was lucky enough not to have invested with the company. We believe he put in \$500. Mr. E. H. McEwen could give some interesting details of the story, but the questions are too hard for us to answer. —EDITORS MUSICAL COURIER.

"DUMMY" PARSONS.

HERE is additional evidence that all the fools are not yet dead. Daniel F. Beatty frequently said that if they were dead he never could have sold so many of his organs, and what we are about to say proves that there must be lots of fools about, otherwise Mr. "Dummy" Parsons could not afford to spend money on his now celebrated "Dummy" Monarch organ by advertising it as he does.

The latest on the subject comes from a Pennsylvania dealer, who writes to us:

I am glad to see your exposition of the Parsons scheme. I enclose cut and advertisement; also another cut showing it to be a Bowby organ, which I handle and sell. They are manufactured, as you know, at Washington, N. J., by C. P. Bowby, and not by the Beethoven Organ Company, unless the two firms are one. If he (Parsons) would sell his 19 on hand he could always get 19 again. You can see by the description of the action that the best action with 16 octaves of reeds has only 12 stops, and he has 22 stops for 14 octaves. So there must be some "dummies." You also see that the Monarch organ is in fact a Bowby organ under constant manufacture and more left to close out. Yours, &c.

* * * *

The enclosed cuts show that the Monarch organ and the Bowby "Empress" organ, as it is called, are identical instruments. That is good, very, very good. Closing out 19 organs, only a "limited number" on hand,

with a factory turning out the "dummies" to suit the demand, is the latest phase of crooked organ business. And now let us see how many "dummy" stops can be traced in the Monarch organ from the description in the advertisement.

STOPS.

- No. 1. CRESCENDO.—Increases power of diapason.
- No. 2. 'CELLO.—Bass stop, 8-foot pitch.
- No. 3. BASSOON.—Bass stop, 8-foot pitch, softer than 'cello.
- No. 4. BASS COUPLER.—Couples all the reeds in the bass, thus doubling their power.
- No. 5. MANUAL SUB-BASS.—Heavy bass, 16-foot pitch.
- No. 6. BOURDON.—Increases power of echo.
- No. 7. DIAPASON.—Smooth solid tone, 8-foot pitch.
- No. 8. DOLCE.—Same as diapason, but much softer.
- No. 9. GRAND ORGAN.—Strong treble combination.
- No. 10. FRENCH HORN.—8-foot pitch, pure, sweet tone.
- No. 11. VIOLA.—4-foot pitch, in middle of keyboard.

LEFT KNEE SWELL.

- No. 12. MELODIA.—Opens a swell-box, adding power to No. 13.
- No. 13. VOX HUMANA.—Has a beautiful tremolo effect on treble stops.
- No. 14. ECHO.—Round quality of tone, but extremely delicate.
- No. 15. DULCIANA.—Same tone as No. 14, but full power.
- No. 16. PICCOLO.—One octave of reeds exactly imitating the piccolo.
- No. 17. CLARINA.—A combination of 8 and a foot reeds, very brilliant.
- No. 18. CLARABELLA.—A full rich tone, like stop diapason in pipe organ.
- No. 19. VOX CELESTE.—Tone of clarabella, but very soft.
- No. 20. SAXOPHONE.—One octave for solo, imitating the saxophone.
- No. 21. TREBLE COUPLER.—Couples all the reeds in the treble, doubling their power.
- No. 22. FLUTE FORTE.—Opens a swell-box, adding power to treble stops.

RIGHT KNEE SWELL.

The very first stop is a dummy. No. 3, bassoon stop, is a dummy; No. 6, bourdon, is a dummy; No. 8, dolce, is a fearful dummy; No. 9, grand organ, is a most outrageous dummy; No. 12, melody, is a terror of a dummy. Either echo (No. 14) or dulciana (No. 15) is a dummies, and from there to end there is very little but dummy left to select from. If we could put our hands on the Monarch-Empress-Dummy-Parsons organ we could tell exactly how many stops are true, or rather how few and how many are dummies, and yet in the face of this fact Parsons had the unblushing effrontery to announce that the Monarch organ above described had no "dummies," and feels bitter because THE MUSICAL COURIER, in its legitimate pursuit and the strict line of its principles, denounced the trick the moment it made its appearance in the trade.

Had Mr. Parsons admitted his mistake and withdrawn the advertisement, the Monarch organ might have stood some chance in the trade, but his arrogance in persisting upon continuing his insulting announcement has made the Monarch organ an impossibility, especially after the 19 now "on hand" shall have disappeared. And we must be credited with just one more successful skirmish in the interest of honest organs and the legitimate music trade.

Invested With Hickman.

LAST week a certain W. C. Hickman left Boston and joined the Canadian boodle colony for reasons best known to himself and now known to his creditors. One of his schemes—a stupendous one, by the way—was the production of sugarine, which he not only put on the market to sell, but which he also used to attract men with money, who were only too willing to help him out with the expectation of a big reward in the shape of handsome dividends. The dividends did not come, but Hickman left. One of his victims is a Boston piano dealer, who has this to say on the subject:

I know but very little about Mr. Hickman. What I do know is only what I've heard, not even knowing the gentleman by sight. A friend of mine came to me and told me about the scheme. Through what he said, and also for the purpose of helping him in obtaining a position in the company, I invested a small amount of money. I'm not given to speculation of any kind, and went into it more to aid my friend than anything else. When the news came to my ears that Mr. Hickman had departed for Canada I did not feel in the least worried, and was more inclined to treat the affair in the light of a huge joke. I understand that samples of this sugar have been sent to all the leading hotels. The chefs pronounced the sugar of an excellent quality. Then a barrel of it was sent to Chase, the wholesale candy manufacturer. The firm was highly pleased with it, and forwarded a check in payment for the same to Hickman.

Now, to show this man's generous disposition, he took the money represented by the check and entertained a number of the gentlemen interested in the development of the scheme to a champagne dinner at one of the leading hotels. It is a surprise to me that Mr. Hickman should go away at this stage when everything looked so promising. Then, again, he couldn't have taken a very large amount of money with him, for he didn't have it to take. The scheme was kept pretty quiet, and but a few could obtain a portion of the stock. I have heard that New York men with a large capital have tried to obtain an interest. Through their agents here in the East they investigated the matter, and ordered that a large amount of money be invested in it in their behalf, but to no purpose. The Boston people evidently thought they had a good thing, and they were going to cling on to it.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
148 STATE-ST.,
CHICAGO, March 12, 1887.

A LETTER from Mr. Paul Pferdner, from Spokane Falls, Wash. Ter., says: "I could scarcely give you an idea of the wonderful growth of this town, the future Minneapolis of the Pacific Northwest. Where five years ago were only a few houses there is to-day a full-fledged city of 6,000 inhabitants, electric lights, telephones, handsome brick blocks, and a town site unequalled anywhere. The music trade is represented by Messrs. A. L. Davis & Son, who have a handsome store next to the post-office, and do flourishing business with the Steinway, Weber, Emerson and Decker & Son pianos, and the Estey and Whitney & Holmes organs. They run several wagons. The town has also a brass band, a good, fair orchestra, an English and a German singing society, the latter, the Concordia, owning their own hall, and has a bright outlook for both music and the music trade."

We have also to acknowledge the receipt of a communication and specimen copies of the "Edition Rohlfing" from Messrs. Wm. Rohlfing & Co., of Milwaukee, Wis. This edition is extremely handsome, and compares favorably in every way with the most celebrated foreign editions, and is undoubtedly the handsomest music published in this country. On a hasty examination we must say that we could find no typographical errors, and it has the most approved fingering (foreign). We can say that we heartily welcome an American edition as fine as the one just mentioned, and recommend dealers to send for catalogues and specimens of it and judge for themselves.

The following items were sent us by one of our special correspondents:

Mr. W. S. Chatfield, Kankakee, Ill., is selling out his crockery and novelty business, and will hereafter handle only pianos and organs.

Messrs. Bergen & Foster, of Lincoln, Ill., report a good trade. Mr. Bergen has a new "baby grand" at his home, the tone of which to his ears is unusually sweet.

Mr. C. C. Kleindinst, of Goshen, Ind., has again entered the piano and organ business, with the Haines Brothers piano for his leader.

Valparaiso, Ind., a town of 5,000, containing a large musical college, has no music store of any kind.

Messrs. D. H. Lloyd & Son, of Champaign, Ill., have taken the agency for the Haines Brothers pianos for that territory.

The following is the report of a colloquy a traveling salesman had in the town of Warsaw, Ind.:

T. S.—"Any piano or music store here?"

Ans.—"No, sir."

T. S.—"Anybody selling pianos or organs here?"

Ans.—"Yes, a man way up on the hill sells a few organs."

T. S.—"What street does he live on?"

Ans.—"No street; up near the lake."

T. S.—"How will I find him?"

Ans.—"Go about half a mile north, look west, and you will see some organ boxes piled up; you will find the house behind them."

After arriving at the house the T. S. was told in answer to his inquiries that the gentleman was out, but could be seen any time when he was in.

Our attention was called to a new Shoninger piano, style 14, which we can cordially recommend as having a very finely regulated action and a refined quality of tone. Some changes in its construction make this piano a desirable one for agents to handle, and we feel sure that musical people must be satisfied with such an instrument.

Mr. Frank Abbott, of the *Presto*, was in town on a trip, combining business and pleasure.

Messrs. N. A. Cross & Co. have secured a lease for the entire floor of their present location, and will have as pleasant ware-rooms as anyone in town, with room for one hundred pianos at least. They have been doing exceedingly well with the Christie, or, as it will now be called, the Colby & Duncan piano, in both the retail and wholesale way, several new agents having been secured during the past week. They sold five Chickering's this week, which is an excellent starter and proves our words to be true when we said the Chickering piano had many staunch friends in Chicago.

Governor Fuller, of the Estey Company, was exceedingly pleased with the handsome new ware-rooms of Estey & Camp, which are now in order, signs and all, and we must say the State-st. front is one of the handsomest in the city.

There is still an opportunity for some sheet-music house to go in with a piano house in a fine location. Anyone desiring to do so can address this office for further information.

Haines Brothers have been selling a number of their large No. 12 pianos. The last one, an elegant mahogany case, was just sold to Mrs. Agnes T. Morgan, at No. 3035 Michigan-ave. It is a beautiful instrument in every way.

Retail business is not up to the average by any means.

The W. W. Kimball Company will move to their new store, at State and Jackson streets, on April 1.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition. Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES FREE. NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

NEW YORK WAREROOMS, 88 FIFTH AVENUE.

C. A. STERLING, President.

R. W. BLAKE, Secretary and Manager.

THE STERLING COMPANY



These Pianos have received high commendation for tone, touch and workmanship from the best dealers, and are universally praised by all artists, and the best judges who have tried them.

FACTORIES, Derby, Conn. WAREROOMS, 179 & 181 Wabash Ave., Chicago, Ill.

PIANOS AND ORGANS.

The ESTEY ORGANS have been favorites for years.



No Organ is constructed with more care, even to minutest detail.

Skilled Judges have pronounced its tone full, round, and powerful, combined with admirable purity and softness. Illustrated Catalogue sent free.

ISAAC I. COLE & SON,

Manufacturers of and Dealers in

VENEERS,

And Importers of

FANCY WOODS,

425 and 427 East Eighth St., East River,

NEW YORK.

KRAKAUER

BROS.,

MANUFACTURERS OF FINE GRADE

Upright Pianos

WAREROOMS:

40 Union Square, New York.

FACTORY: 729 AND 731 FIRST AVE.

THE WILCOX & WHITE ORGANS

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., Meriden, Conn.

AGENTS

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

DECKER & SON,

Grand, Square and Upright Piano-Fortes,

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.



J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREROOMS:

415, 417, 419, 421, 423, 425 & 427 W. 28th Street New York.



70,000
NOW IN USE.

THE TRADE LOUNGER.

COLONEL GRAY. of the Schomacker Piano Company, Philadelphia, is out in bold type with the following advertisement:

FACTS.—DO BUYERS KNOW THAT NEARLY NINETEENTH of all NEW YORK and BOSTON Pianos sold in this city cost the dealer less than \$100 to \$150, and sold on the installment SCHEME at more than *thrice* their cost? A trashy "cheap piano," made of unseasoned poplar, stained cases, harsh, squeaky tone, miserable action, heavy touch, &c., that will not hold its tone, is too dear even as a gift, and a disgrace to any home.

SCHOMACKER PIANOFORTE MFG. CO.

This is not a bad advertisement for the Schomacker Piano Company, but I doubt whether it is judicious to mention such figures. However, if it is going to sell Schomacker pianos it will please the Colonel, and that is all he can ask for.

* * *

The following new agencies have just been made for the sale of the Hardman piano: Nathan Ford, St. Paul; Junius Hart, New Orleans, and R. Lertz, Baltimore, and thus the Hardman boom continues. Messrs. Hardman, Peck & Co. are, no doubt, in the van as a stimulating mercantile institution, through whose energy and push other firms are kept alive to the fact that it is necessary to possess similar characteristics in order to succeed in meeting the active competition of the day.

* * *

The firm of Colby, Duncan & Co. are turning out grands in larger quantities than most people suspect, the number in work being one hundred at all times. The grand, which is six feet three inches in length, is a great success in every respect.

The system of piano making at Colby, Duncan & Co.'s factory is a model one, and should be examined by everyone interested in piano making. Under the new arrangement recently perfected by the firm, the piano made by them will receive all the benefit which its merits deserve, for it must be stated as a fact that Colby, Duncan & Co. make an instrument which is sure now to be recognized by dealer and purchaser as a much higher grade of piano than has been admitted by some persons in the trade. The grands of Colby, Duncan & Co. have already made a commercial hit, and that is a most important matter in the introduction of a grand piano.

* * *

I see that C. J. Whitney, of Detroit, has changed his firm into a company, organized as follows: C. J. Whitney, president; F. C. Whitney, vice-president; G. E. Van Scykle, secretary and treasurer. Whitney's *Song Journal* says this about the change:

Mr. Van Scykle will continue to conduct his business in Bay City, but making his headquarters in Detroit, where he has already won many friends by his fine business ability. Mr. F. C. Whitney is the eldest son of the senior member of the house, and he has for years been connected with the establishment, in which he has always shown the most active interest. He will look especially after the retail department. The sheet-music department will remain as heretofore, under the able management of Messrs. Fancher and Broadwell. This department is the most extensive west of New York city, containing, as it does, besides the house's own publications, over 5,000,000 sheets of music and all the foreign editions. In this connection we wish to make mention to the trade of a gentleman, if not known personally to all, who enjoys a very extended acquaintance—for years being the confidential clerk and bookkeeper of Mr. Whitney. We mean Mr. James Lonergan, an example of as faithful an employé as any establishment on this continent can exhibit. It is now some 30 years since the house of C. J. Whitney was established in Detroit. That during this time it has been successful goes without saying, for it has during that period arisen from a small 10x20-foot store to enjoy the distinction of occupying in elegance and size an establishment not surpassed by those of any music house in the world. Messrs. C. J. Whitney & Co. will continue to represent the Steinway piano, and also the Henry F. Miller, Hallet & Davis, Haines Brothers, Estey & Co. and New England instruments. Their present stock is unusually large and is made up of some of the finest pianos that have ever been sold in this country.

By the way, C. J. Whitney & Co. a few weeks ago shipped a car-load of pianos to Southern California.

* * *

There is a variety of accomplishments centred in the one individual known as Sam Hazelton, Esq. Very few piano men can do the variety of things that pertain to the business which Hazelton is able to perform. He can go on the road and is perfectly familiar with the wholesale trade. He is quick at disposing of a piano at retail and would, as a retail salesman, command a high salary. He is a financier and accountant and also a purchaser of material, being a judge of the goods and a keen observer of the tendencies of the market. But, above all, he can put on the apron and regulate the tone and the action of

a piano in first-class style. How many men can do all these things?

* * *

In a reference to THE MUSICAL COURIER the London *Piano and Music Trades Journal* says:

Apropos of the above-named journal, it is to be noted that its genial and enterprising editors, Messrs. Blumenberg and Floersheim, who have already rendered such important services to the music trades in this country, and indirectly to the music trade generally, by exposing shams and frauds, and advocating honest and fair dealings in every branch of business, have taken a step which must have satisfactory results. It is to address a communication to the chief of the Bureau of Statistics, Treasury Department, Washington, demanding the separate designation of the statistics relative to the imports of pianos, &c., just as the export statistics state them. We await the result of this demand with interest.

* * *

A statement in the catalogue of the Henry F. Miller & Sons' Piano Company, Boston, appears sufficiently important to reproduce here. It is this:

It is a well understood fact that the manufacture and sale of grand pianos are limited to a few leading houses.

One of the most important features of this establishment is the manufacture of grand pianos of various sizes and styles, to supply the large and increasing demand for these celebrated instruments.

The Miller grands by their merits have gained a pre-eminent position, having been subjected to the most careful scrutiny of the musical public by their appearance in so many of the finest concerts given in all the great musical centres in America.

While first-class construction, in point of first grade of material used, superior workmanship, &c., is expected in grands of all the leading makers, yet the experience gained by this house in having its grands transported from city to city season after season for concerts by the great pianists and concert companies has enabled us to institute many special features for permanent reliability and extreme durability not found in other grands.

Exceptionally great and persistent attention has been given to the perfecting of the action in the grand pianos—certainly a most important feature—all the grands of this manufacture having an unsurpassed repeating action.

* * *

I received a request on Monday, dated Baltimore, March 13, asking me to explain the following advertisement, which appeared in a Baltimore paper. I know nothing about it and cannot explain it:

WANTED—Vocal music; Italian method; refer to Professor Courlaender. Apply Professor Stoddard, Knabe's Warerooms.

* * *

A road salesman who is indirectly accused of indifference to the vital interests of the firm he is traveling for and who responds to the charge by saying, "Oh, I am not employed to take care of my buyer's money matters. That is the business of the house. I am employed to sell pianos, and that is all I intend to do."—I say a salesman who utters such a sentiment must not be surprised to hear one fine morning that his services can be dispensed with. There are one or two men identified with "the road" in the piano business who make an impression when they talk about themselves and the wonderful transactions they have made, as if they had been feeding on gas pie and wind pudding, and I guess we all know who they are. They also make it appear that if it were not for their work and their brains the houses with whom they are associated would go under, or would have gone under had they not built them up. Mistake, that is. A little history will show that nothing of the kind could be demonstrated by a fact.

* * *

Someone has been quietly employed during the winter in building a handsome piano factory in this town, and the factory is now completed. Very few persons know, up to this time, that the man even contemplated a new factory, but he just went to work and said nothing, and, without demonstration, but with \$100,000 cash lying in the New York County Bank, he paid out \$70,000 of this sum, and now does not owe a cent on the new place. Later news, later on.

* * *

It is said that Tom Metz, who is not at Weber's any more, has the option of a half-dozen positions in piano houses in town. It is said that W. A. Kimberly is one of the busiest piano men in this city. It is said that Messrs. Blasius & Sons, of Philadelphia, sold over 300 Pease pianos last year. It is said that F. A. North & Co., of the same city, buy 1,000 Wilcox & White organs at one time. It is said that Henry Behning, Jr., is occupied late every night in attending to the heavy correspondence of his firm. It is said that some of the fancy-case uprights of C. C. Briggs & Co., Boston, are attracting attention wherever seen. It is said that some of the Boston houses are contemplating a move of some kind to attract more dealers to the city. It is said that such a step is highly important. It is said that there is

a big demand for the Behr tone muffler, and that nearly every piano ordered of the firm must include a tone muffler.

* * *

It is also said that the Loring & Blake Organ Company understands how to produce a handsome catalogue. It is said that the A. B. Chase Company's uprights are surprisingly successful in tone and touch, and that the company is selling every piano it is making, and contemplates an increase of its facilities. It is said that Karl Fink, Esq., knows more about the inside of the piano trade than any other man. It is said that M. Steinert, of New Haven, had a great birthday celebration at his home last week. It is said that Kranich & Bach are doing a splendid retail trade. It is said that THE MUSICAL COURIER is the best paper ever seen or heard of in the music trade. It is said that John E. Hall, who has charge of THE MUSICAL COURIER interests in Chicago and the Northwest, and wherever his penetrating business instincts lead him, has become one of the most popular men in the Western trade and that his presence, advice, suggestion and influence are sought by every house of prominence in Chicago. It is said that he is doing great work for this paper and I say so too.

* * *

Furthermore it is said that M. Gally's mechanical musical instruments are not equalled anywhere on the globe. It is said that T. F. Kraemer & Co. are doing a rushing business in piano stools, scarfs, and covers. It is said that Harry Brown, with Chickering & Sons, has left town on a business trip, not through New England, but through "York" State and Pennsylvania. It is said that S. T. Gordon & Sons piano rents amount to more than \$25,000 per annum. It is said that the new ware-rooms of Hardman, Peck & Co., will be a surprise to the natives. It is said that Haines Brothers never did such a large trade as they have done during the past six months. It is said that Will C. Jordan, of Hamilton, Mo., wants to buy out a Chicago business if he can get any firm there to sell. It is said that the Braumuller Piano Company is about to lease the old Weser factory. It is said that Wessell, Nickel & Gross have the handsomest suite of offices in the trade.

Circular.

NEW YORK, March, 1887.

Editors Musical Courier:

I HAVE the honor to inform you that I have succeeded to the business of my brother, the late Hilborne L. Roosevelt.

Having been intimately associated with his work and plans for some time past, I will continue to manufacture on the same basis which he adopted at the start and practised throughout, and with the same high aims which he always had in view, viz., to endeavor that every instrument, whether large or small, shall be of the best materials and most honest workmanship possible, and shall produce the most artistic results, preferring quality to quantity in every detail and shunning competition in the latter feature at the expense of the former. It will be my ambition to maintain, and, if possible, to increase the enviable reputation gained by my predecessor through many years of earnest work.

The factories will be continued as heretofore in New York, Philadelphia and Baltimore, and the same corps of assistants and workmen, comprising among them some of the most skilled organ builders in the world, will be retained.

Mr. Walter F. Crosby will continue to officiate as general manager, and Messrs. William N. Elbert and A. Stein will remain as managers of the Philadelphia and Baltimore factories, respectively. I remain, very respectfully,

FRANK ROOSEVELT.

Estey Progress.

ONE year ago the Estey Piano Company moved into their new and extensive factory, which was built expressly for the business, and was considered of ample proportions to furnish requisite facilities for some years; at the same time it was hoped that more room would be wanted in the future, and with this idea in view a number of vacant lots adjoining were purchased. At this date, although only one year has elapsed, the demand for the Estey piano is so great that even the present large factory is too small, and the company's architect is now at work upon plans for an extensive addition, which will be built at once and be ready for occupancy by September 1. When this new part is completed this mammoth factory will be one of the most imposing structures in this great city and a decided ornament to the uptown district. Up to the present time no piano has ever made such rapid progress to favor as the Estey piano.

A Novel Way to Collect a Bill.

THE other day Mark Rummel wandered away off into Whiteside County and put up for the night at the house of a stranger. The man of the house and Mark slept together. During their conversation before falling asleep Mark discovered that the man was one who owed him on an organ bought ten years ago in a distant part of the country. He lay there beside the man and dunned him till the fellow got up and gave him \$26, all the money there was in the house. They then slept the sleep of the just.—*Genesee (JL) News.*

THE HENRY F. MILLER

Grand, Square and Upright

PIANOS.



THE HENRY F. MILLER & SONS PIANO COMPANY'S

Manufactory at Wakefield, Mass.

"UNSURPASSED MANUFACTURING FACILITIES."

THE MILLER PIANO MANUFACTORY IS SITUATED IN THE BEAUTIFUL TOWN OF WAKEFIELD—ten miles from Boston. This town has superior railroad facilities, and many other advantages as a place for manufacturing. The building—the illustration of which is from a photograph—is, for the purpose intended, one of the most suitable of any of the Piano Manufactories of the world.

This entire property, which includes more than an acre of land, was purchased at a nominal price, and has enabled this Company to have unsurpassed facilities at an exceedingly economical expense.

The building is six stories high, is furnished with large Steam Elevator of modern construction, Steam Engine, Machinery, &c., &c.

←→ WAREROOMS: ←→

MILLER HALL, No. 156 Tremont Street, Boston.	ASSOCIATION BUILDING, No. 1428 Chestnut Street, Philadelphia.
---	--

MANUFACTORY, WAKEFIELD, MASS.

Droop Wins.

THE case of Henrietta C. Metzerott v. Edward F. Droop, was decided in the Washington Equity Court, by Justice Merrick, on Tuesday, March 8, 1887, in favor of Mr. Droop. The court dismissed Mrs. Metzerott's bill, with costs.

It appears that in November, 1884, Mr. Droop, the surviving partner of the old firm of W. G. Metzerott & Co., Washington, D. C., sold to Mrs. Metzerott all his interest in the stock in trade contained in the store and in certain specified assets of the firm, reserving certain things to himself, including the right to continue business at the old stand of the late firm. The whole matter was settled by a written agreement, in which neither the "good-will" nor the right to use the old name of the firm was assigned to Mrs. Metzerott. Mr. Droop denied that it was ever contemplated or intended to be assigned. Mrs. Metzerott, however, started business at Ninth-st. and Pennsylvania-ave., adopting the old firm-name, and advertising in various ways that the old establishment was continued at the new place. She demanded that Mr. Droop should discontinue the use of the firm-name in every way, and upon his refusal filed her bill in equity to enjoin him from using the name, and to compel him to account for any profits which he might have made as agent for Steinway & Sons and other manufacturers, claiming that she was entitled to them all.

Metzerott v. No.

OPINION OF JUSTICE MERRICK

It seems to me, in view of the adjustment made between these parties, this specific agreement, that the surviving party was to continue the same sort of business, at the same place, that had been carried on before, that the other was to take the stock and carry on business too, that it is inconceivable in such a state of the case that the thing that is called good-will could have been transferred. It is an impracticable thing to do, to make an arrangement of that sort for the old partner to carry on the business at the old place, and to reserve every right that he gets explicitly under this agreement, and at the same time that it should be hampered with regard to any obligation growing out of what is called good-will. The two things cannot stand together so far as the relation of the parties to this particular contract are concerned. A man may transfer the good-will of a business, he may agree to give it up, but when he states affirmatively that he reserves any and every right to continue business at the old place, it is impossible that he could have transferred the good-will in the ordinary sense of the term. He transferred the business arrangements which are mentioned and designated in that agreement between them, and the property and the assets which are scheduled and referred to in the particular papers which were a part and parcel of the contract between the parties.

Now, so far as these signs are concerned, it seems to me that while they have made very minute and technical distinctions in regard to signs, distinguishing between successors and the late members of the firm, that, at all events, within the authorities, this party is entirely free from any ground of assault in a court of equity, because he does not set himself up here to be the successor in the technical sense that is used in those cases, but he sets himself up to be what the truth is, a member of the late firm of Metzerott & Co. Now, is a court of chancery to put in its hands a minute scale of measurement to determine that the letters of a sign, if they amount to a certain number of inches, constitute a fraud, and if they amount to a certain number of inches do not constitute a fraud. I cannot agree to the proposition that there is any ground for relief in a court of chancery. It is apparent from the photographs and descriptions here of his signs that the man holds himself out to the world very plainly as a member of the late firm of Metzerott & Co., which he had to do in carrying on business in his own name. He says, "a member of the late firm," and it is at the same place where he reserves the right to carry on the business. How fraud can be made out of that, how my position upon third parties can flow from it, I am unable to conceive. I do

not see anything that a court of justice can grasp hold of, so as to lay the foundation for the relief prayed in this case. So far as these agencies in New York are concerned, the defendant maintained the right to conduct an independent business, with regard to which independent business we know as a matter of fact that these agencies are incidents of the business, for without such agencies, and through their operation, it could not be conducted for a moment. There was no stipulation that he would not be an agent for anybody, but only a stipulation that he was to carry on the same business that he had done before, which implied that he had a right, openly and fairly and above board, to seek such agencies as he might be able to control. Now, these very people, whose agency was solicited, knew that both parties had been canvassing for the business as agents, and the party who had control of the agency chose to confer that favor, if it is so called, upon one in the place of the other; he had a right to do it, and there is no power in a court of chancery to prevent him from exercising his right of conferring the agency upon one rather than upon the other.

I think that, in any aspect of the case, there is no reason for this party to complain, and I may suggest, in aid of that conclusion, that the very counsel who made the arrangements and wrote these papers, and supervised what was done between them, comes here in court as a witness and says that none of these things that are now made the grounds of complaint ever entered into the contemplation of the parties.

Certainly no practical injustice has been done, and therefore I will be obliged to say that this bill be dismissed with costs, and the party has a perfect right to have my decision reviewed in the General Term.

San Francisco Trade Notes.**II.**

THE Sohmer piano is represented here by Byron Mauzay, quite an energetic young man. He reports trade very good, having agents in San José, San Diego, Santa Barbara and Portland. The Sohmer piano is rapidly becoming a favorite instrument on the Coast, giving the greatest satisfaction to both musicians and the public at large and is particularly well adapted for this climate. Mauzay also keeps sheet music and small instruments.

Nearby is the establishment of Z. Mauvais, who keeps a large stock of sheet music, small wares and band instruments. He has the agency of the Hallett & Cumston, Marshal & Wendel pianos and Whitney organs, together with the Decker & Sons pianos, as their leader. Of the latter make he reports large sales. He also has a large sale of M. Slater's band instruments.

Around the corner, under the Metropolitan Temple, is F. W. Spencer & Co.'s store. They only have pianos and organs, and do a large business in Conover Brothers, Christie and Guild pianos and New England organs. They have received first premium for the Conover as the best upright at the Mechanics' Fair in San Francisco and the State Fair at Sacramento. They have agencies in Oregon, Southern California and Nevada, and always two traveling agents on the road. Mr. Spencer has doubled his sale of Conover pianos the past year, many being sold to leading musicians here. He says he considers THE MUSICAL COURIER the best music-trade paper in the country.

Matthias Gray, one of the pioneers in the music trade on the Coast, still keeps the largest stock of sheet music, having an assortment as fine as any of the Eastern houses. He has the agency for the Steinway, Gabler and Kranich & Bach pianos and Burdett and Wilcox & White organs. He has agencies in Sacramento, San José, Stockton, San Bernardino, Los Angeles, San Diego and almost every small city in the State. Mr. E. Lumier, with

his ever-youthful smile and twinkling eyes, formerly Waldteufel's right-bower, is at the head of the piano department.

B. Curtaz & Son are selling the George Steck & Co. piano as the leader and continue to do an excellent trade with these excellent pianos. More in my next.

COURIER MUSICAL.

W. F. Graves, of Castile.

THE name of W. F. Graves is a household word in Western New York, and his pianos and organs have during the past thirty years found places in thousands of families.

As a jobber, wholesale and retail dealer, he handles the leading instruments manufactured, and, contracting for large quantities for cash, he is enabled to sell at lower prices than agents and small dealers could possibly obtain the same quality of goods for.

Mr. Graves's warerooms at Castile are constantly open and instruments can always be carefully inspected and tested in every way before purchasing. Everything from the plain family organ up to the magnificent grand piano may be here found, and purchasers can get organs at from \$20 to \$150, and pianos from \$125 to \$500.

Thoroughly posted in all that pertains to a good instrument, Mr. Graves is able to give customers first-class instruments at prices which are exceptionally low, which continually brings him a large trade, not only from all parts of Western New York, but also his known high responsibility and lifelong integrity, made known to every part of the Union by all the commercial reports, continually bring him orders, accompanied by drafts in advance, from all the States of our Union.—Elmira (N. Y.) Daily Gazette and Free Press.

B. Dreher & Sons, Cleveland, Ohio.

M. R. B. Dreher has this day admitted his sons, Oscar and Henry, into his business as partners. Hereafter the firm will be known as B. Dreher & Sons, with warerooms at 347 Superior-st., as heretofore. Mr. B. Dreher wishes to thank his friends and the public in general for past favors, and assures them the business will be carried on in the same reliable and satisfactory manner in the future. First-class instruments will be sold at lowest possible prices.

B. DREHER & SONS,

MARCH 8, 1887.

347 Superior-st., Cleveland, Ohio.

From a Private Letter.

WE reproduce part of a private letter written to the Emerson Piano Company, which has no objection to its publication:

CHICAGO, February 16, 1887.

Emerson Piano Company, Boston:

GENTLEMEN—I wish to compliment you on the success of your new scale upright style 14, just received. It is the most perfect and satisfactory piano that has come into this house in many a day. The volume of tone in this new scale, as well as the resonance and singing quality, are wonderful, and the equality is almost absolutely perfect. We are all proud of it, and you shall hear from us in the future. Glad to see you combine the wooden frame with the iron, and trust that you may see fit to adopt this method in all your styles. I shall push the Emerson ahead of everything, and no one with this house notes every little improvement quicker than I. May the good work go on.

Respectfully yours,

F.

HEINR. KNAUSS' SONS,

—AT—

Coblenz on the Rhine.

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The Trade.

—The Behr pianos are the leaders with J. K. Henricks, of Pittsburgh.

—P. K. Healy, of Lyon & Healy, is on the new Chicago Grand Jury.

—Carl Hoffman's Kansas City branch will be known as Hoffman & Andrus.

—Henry Steinert, of Cincinnati, was in Columbus last Friday on agency affairs.

—A. W. Brinkerhoff, of Upper Sandusky, Ohio, is very ill and is not expected to live.

—Augustus Baus is in San Antonio, Tex., to-day. He is having a very satisfactory trip.

—At an evening party—"You like the piano, monsieur?" "Yes, I prefer it to the guillotine."—*French Bit.*

—The King Piano Company, of Denver, has the agency of the Chickering piano since the 10th inst.

—E. B. Page, of Batavia, N. Y., may dispose of his business if he can locate where he could extend his trade.

—Mr. Francis Bacon returned on Monday from a trip to Philadelphia and Washington, with favorable reports and business.

—George F. Newland, piano and organ dealer, Detroit, has a sign out offering his fixtures for sale and stating that he is closing out.

—The Leominster, Mass., piano-key factory of A. W. Coburn & Co. was burned down last Thursday morning. Loss about \$8,000; partly insured.

—A. E. Fraser, formerly with Chickering & Sons, is now with W. A. Kimberley, the manager of the New England Piano Company's New York branch.

—Thomas Metz, Esq., is not with the Weber house any longer. Mr. Blummer, formerly at the Chicago branch of Weber, is now with the New York house.

—Herlich & Co., piano manufacturers, Paterson, N. J., write to us: "Our factory will be completed May 1. Three stories; 50x100. High-grade pianos."

—The Wilcox & White Organ Company, of Meriden, Conn., never had so many orders in January and February as reached them in those months of 1887.

—Since the bankruptcy of the only remaining German harp manufactory in Brunswick, Germany is entirely dependent on the supply of harps by foreign makers.

—Sohmer & Co.'s new factory in Astoria will be finally occupied to-day. A full description of this big model piano factory will be published in these columns at an early day.

—We herewith acknowledge the receipt of the New Orleans *Times-Democrat* illustrated Rex edition, mailed to us by Mr. John Schwab, the Kranich & Bach, Connor and Dyer & Hughes agent at New Orleans.

—Henry Taylor & Co., manufacturers of piano cases, &c., 19 Wareham-st., Boston, owe about \$2,075, of which \$1,025 is secured on stock, fixtures and machinery. There are no unencumbered assets.

—Strauch Brothers are negotiating for the two lots adjoining their factory. If arrangements can be made new buildings are to be erected, and will be occupied by Strauch Brothers. Mr. Strauch is only waiting for warmer weather to commence to build the new addition.

—E. S. Votey, of the Farrand & Votey Organ Company, Detroit, has been here and made a sale of organs right in town. Who the purchaser is need not be stated, but he is a bright music trader and showed his business sense when he took the Farrand & Votey organs.

—Mr. Haines, Sr., was seen at his office by a MUSICAL COURIER representative on Monday, where he met him as busily engaged as ever. Before him was a ponderous stack of letters, most of which contained orders for pianos. Haines Brothers are among the most busy piano manufacturers.

—Krakauer Brothers have leased the brick building on Fortieth-st., to increase their manufacturing facilities. The new factory is principally for the case makers, but the carvers and leg makers are to have departments also. Krakauer Brothers can turn out twenty pianos a week now from the two factories.

—Mr. E. B. Guild, of Topeka, Kan., has leased lot No. 88 East Eighth-ave., in that city, and will at once begin the erection of a building 120 feet deep, to be used as a warehouse for pianos and organs. Mr. Guild has built up an extensive business during his long sojourn in Topeka, thus the necessity of enlarging his store-room.

—Mr. Chamberlain, who travels for Malcolm Love & Co., manufacturers of the Waterloo organs, Waterloo, N. Y., started for the West on Wednesday last. He got as far as Buffalo on Thursday, when the company telegraphed to him to return home at once. The trip is postponed a week or two. It was a girl and all parties interested are doing well.

—The King Piano Company, of Denver, Col., an incorporated concern, will soon be another luminary in the Denver piano trade. The company consists of Mrs. A. J. King, manager, a lady well known in Denver and who possesses a big amount of business ability; Mr. Barlow, an energetic man, and a Mr. Metcalf, also said to be well liked in Denver; capital, \$20,000. The King Piano Company has taken the Gilbert piano.

—M. L. Dennison has re-entered the piano and music trade at Peterboro, N. Y.

—Newby & Evans this week placed one of their Style 4 mahogany pianos in the saloon of the Aguan, the pioneer steamship of the new Venezuelan and Central American Line.

—Mr. Henry Parmalee, of the Mathushek Piano Manufacturing Company, New Haven, is just recovering from a dangerous attack of typhoid pneumonia. By the way, the Mathushek company have a number of the most attractive and artistic rosewood uprights at the New York warerooms. These instruments are the latest productions, and are universally admired.

—Messrs. Hodge & Essex, sole agents for the Estey organs, have lately received three samples of the Estey pianofortes. The factory of the firm is in New York, and the instruments alluded to above compare very favorably with those of other leading American makers. Messrs. Hodge & Essex announce also that Messrs. Estey have recently completed a new style of organ designed for use in churches.—*London Music Trade Journal.*

—A cablegram from London is to the effect that both the Duke of Westminster and the Duke of Argyll have withdrawn from the honorary council of the American Exhibition, owing to the manner in which their names are mentioned in a petition to the Prince of Wales to accept the presidency of the council of the exhibition, and, also, they say, because they have learned that the exhibition is purely a private speculation. The petition to the Prince which the managers of the exhibition are handing around for signatures assures the Prince that Americans hold him in high esteem, and humbly begs that he will be graciously pleased to accept the honorary presidency of the council of the exhibition, which will be a living proof that Americans desire to aid in the celebration of the Queen's Jubilee. That the Prince will decline the office is a foregone conclusion.

—Several of the leading piano and organ manufacturers of the country accidentally met in this city yesterday. They were entertained at dinner at the Seventh Avenue Hotel by Messrs. E. G. Hays and H. P. Ecker. Among those present were J. H. White and E. H. White, of the Wilcox & White Organ Company, Meriden, Conn.; Mr. Fischer, of J. & C. Fischer, piano manufacturers, of New York; Mr. Howard, of the Hallett & Cumston Piano Company, of Boston; Mr. Tremaine, of the American Mechanical Organette Company; Mr. Votey, of the Farrand & Votey Organ Company, of Detroit; C. A. House, of Wheeling; Mr. Sisson, a well-known traveling piano man. All united in saying that the business prospect in Pittsburgh and elsewhere, musically, are very good for the coming year. The second musical of the Wilcox & White Organ Company has been postponed, pending the additions and alterations to be made in their store. This will take about ten days.—*Pittsburgh Ex.*

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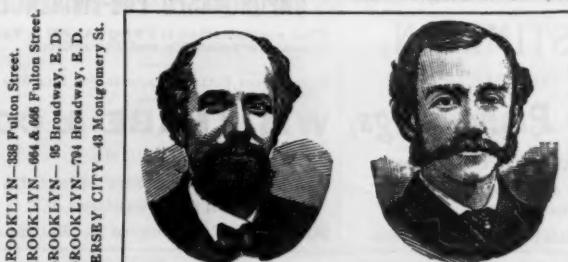
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→ → LETTER FROM THE WHITE HOUSE. ← ←

FREEBORN G. SMITH,
Manufacturer of the Bradbury Piano.
Executive Mansion,
Washington, D. C., April 7, 1877.

Dear Sir: Mrs. Hayes directs me to write you that the new Bradbury Upright Piano which she ordered has been placed in the Executive Mansion in the private parlor—the best place in the house—where she receives and entertains her friends—where it is greatly admired by her and all her friends who see it. It is a remarkably fine instrument in quality of tone, finish and touch, and everything that goes to make a truly first-class Piano; and, further, that it gives entire satisfaction in every respect.

Very truly yours, W. K. ROGERS, Private Sec. to the President.

THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

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NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as
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 Mr. J. P. COUPA,
 Mr. FERRARE,
 Mr. S. DE LA COVA,
 Mr. CHAS. DE JANON,
 Mr. H. WORRELL,
 Mr. N. W. GOULD,
 Mr. N. J. LEPKOWSKI,
 and many others.
 but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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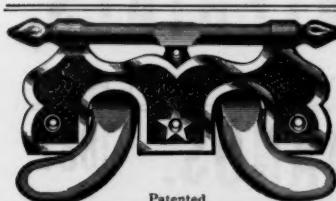
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